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FIGURE PAINTER magazine

Aug 2018

#50

REVIEWS FROM RPMODELS, PEGASO, NUTSPLANET, SHARPENAIR, SPARMAX, NEKO GALAXY & FER MINIATURES, PLUS MORE...

50 ISSUE
FIGURE PAINTER MAGAZINE

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insight
INTERVIEW
Marc Masclans

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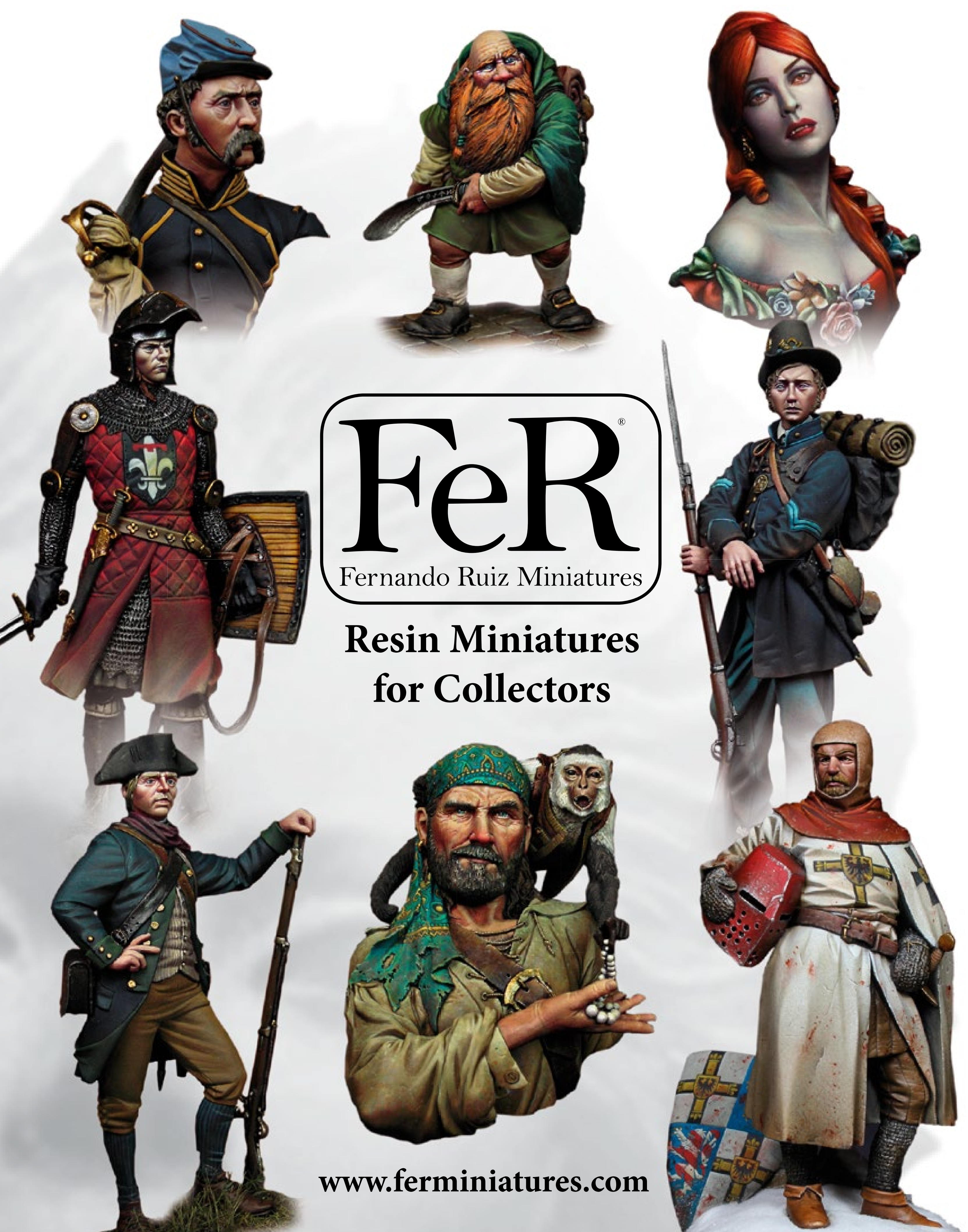

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WELCOME

Welcome to Figure Painter Magazine issue 50.

Issue 50 is a pretty big milestone and in the time we have been going, there has been ups and downs, but here we are and it's all thanks to our readers. As a big thank you for our longevity, we have organised a pretty large competition to celebrate, where one lucky reader will receive a brand-new airbrush compressor from Sparmax. For more details on this, turn to page 74 and check out our review of the compressor on page 41.

As you'll see in the following pages, we have taken the time to have a spring cleaning of the articles we produce — hopefully making things easier for the reader and if you have any feedback on the new designs, please feel free to let us know.

Right – on to this issue … well, since we're in a celebratory mood we thought we would bring you some pretty cool new features, with more on the way in future issues. So, check out our guide to Patreons. We also have a couple of show reports, a great tutorial from those cool guys at Green Stuff World and a really good company spotlight with RPModels.

Kicking all this off, though, is what is easily one of our best insight interviews ever with Spanish painter and all-round cool guy Marc Masclans.

Shane Rozzell,
Chief Editor

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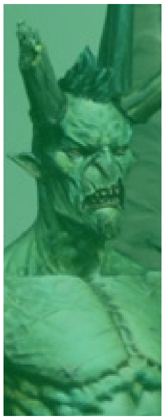
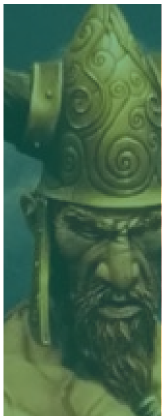

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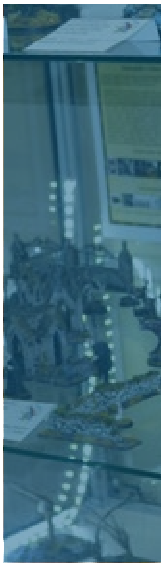
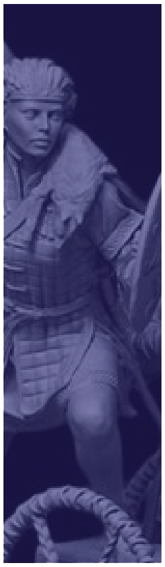

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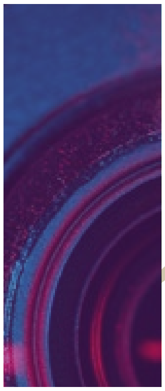

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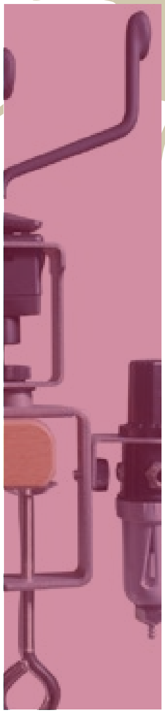

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A look at what our readers post to the FPM Facebook Page. If you want to get your miniature in our magazine, share your images to our page. You could win a spot prize.

NEWS

HMO COLLECTIBLES

Warhammer fans have plenty to look forward to as HMO announces an official partnership with Games Workshop to produce a line of amazing Warhammer 40,000 statue collectibles.

It's been a year since they first showed off sneak previews of the works in progress pics, but they will finally reveal a full look at the diorama "Guilliman vs Chaos Marine" in 1:6 scale on September 18th at the STGCC (Singapore Toys Games and Comic Convention).

To deliver a product that truly speaks to Warhammer fans, HMO spent months in creative consult with die-hard Warhammer fans, refining the sculpt and paints.

The most iconic of the Warhammer 40K characters brought to life in large scale will now become reality with this collaboration.

This diorama ships worldwide and is in extremely limited quantities, so if you want to stay informed, click here.

WARHAMMER 40,000
Warhammer 40,000 ©Copyright Games Workshop Limited 2018
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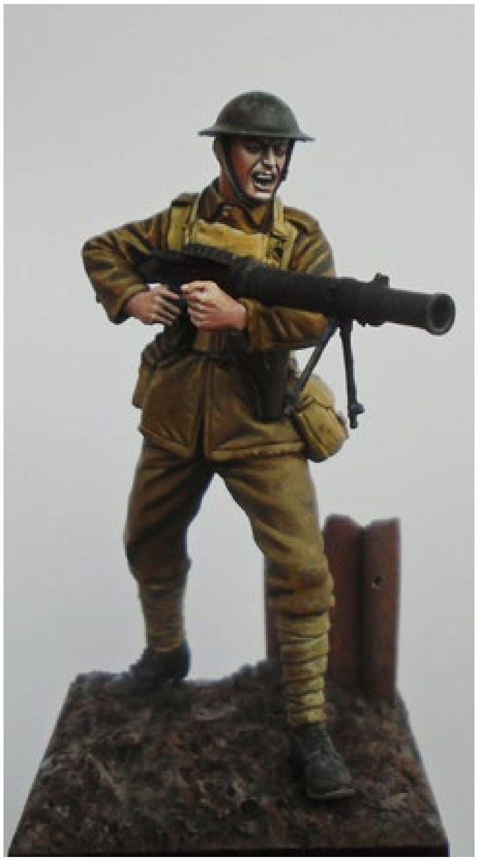

TOMMY'S WAR
1914-1918 in miniature

Tommy's War Collectors Club for 2019 is now open and features another exclusive figure. TWCC04 features a Lewis Gunner of the 14th Bn Royal Warwickshire Regiment. A real treat for those that like their figures in action, this figure could depict many British and Empire forces from 1917-18.

With a fantastic release schedule for September including 9 new figure releases and a long-awaited Trooper of the Australian Light Horse and with ambitious plans for next year, now is the time to join the Collectors Club and maximise the benefits. For more information, click here.

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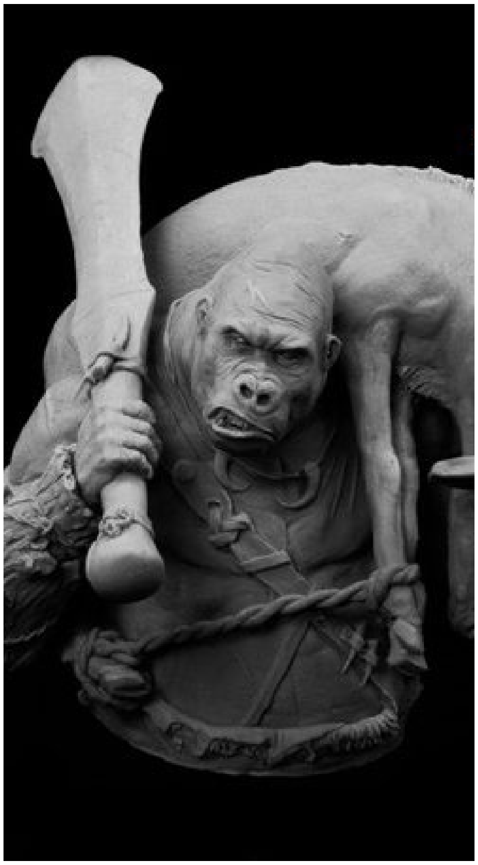
20% OFF
Join the Tommy's War Collectors Club today and get 20% OFF all your purchases and receive an exclusive Tommy's War figure

GREEN MONKEY

The Spanish company, Green Monkey Models, has now put up the pre-order for their Okuta Obu tribe "The Hunting Party" 1/10 scale resin busts, which will be released on September 5th.

This pack includes the three members of the hunting party of the Okuta Obu and getting this pack cost 10€ less than buy them separately. The pack includes Dead Crow, the leader of the hunting party; this chimpanzee is a brave and intelligent war leader. Big Blue is a massive silverback gorilla who is a terrible warrior and a loyal member of the Okuta Obu Tribe and finally Small Foot. The little bonobo is a deadly archer and tracker and is the eyes and ears of the hunting party. For more details, visit their Etsy page here.

GREEN MONKEY



MINIATURES ARTWORK GROUP

Succubus
Sculpted by Jun-Sik Ahn / Painted by Myeong-Ha Hwang

TRAITOR BASFORD
Sculpted by Joo Heum Yoon
Painted by Ki Yeol Yoon

EVELYN
Sculpted by Jun-Sik Ahn
Painted by Myeong-Ha Hwang

1/24 SCALE SERIES
THE AXECUTIONER
Sculpted by Joo Heum Yoon

STRANGER JD

Chieftain Dralk
Sculpted by Jun-Sik Ahn / Painted by Kirill Vladimirovich Kanaev

CALL SIGN GOSHAWK

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A while ago, the ALFA Model Club of Rome held their 20th annual painting contest – Euroma 2018. The show also distinguished itself because of the special guests and joyful spirit it promoted – in fact, arriving at its twentieth year with such a crowded venue and still so much to give in future years, means that this show is now a major event on the European modelling calendar and being such a success will be motivation for the years to come.

SHOW REPORT EUROMA 2018

By **Davide Rainone**

CLUB ALFA MODEL ROMA

EUROMA

As always, all the contest rooms as well as the trading areas were populated by dozens of painters, visitors and their families. It's sincerely a joy to see so many children looking at the models with eyes full of marvel and asking, "How did he do this?" or "What's this character?" with the curiosity of someone who would like to try modelling for themselves. One of the most remarkable events the ALFA Model Club does during the year are the many activities it takes into the primary schools, teaching children something new and showing them a different way to express their creativeness. This is carried through to the event as well with a whole competition section dedicated to them, where every child can enter for free. Obviously, there will be a rank with medals, but everyone will be awarded.

The special guest for this year, directly from United States, was **Bill Horan**, who brought some of his own works and held a very friendly conference about his career. He introduced his way of modelling and painting, telling anecdotes and secrets and giving advice and sharing experiences. Obviously, he was also the head judge for the contest. Heading the fantasy judges' team was **Michael Kontraros**, from Greece. Another special guest was **Keith Rocco**, who brought his beautiful historical paintings.

STEP 12
Prussian Jager, 1870

Again, as always, the contest was populated by many painters and builders of planes, naval, civil and military models. The competition counted some hundreds of models from many European countries. A special section of competition was dedicated to large scale models, sci-fi and Gundam.

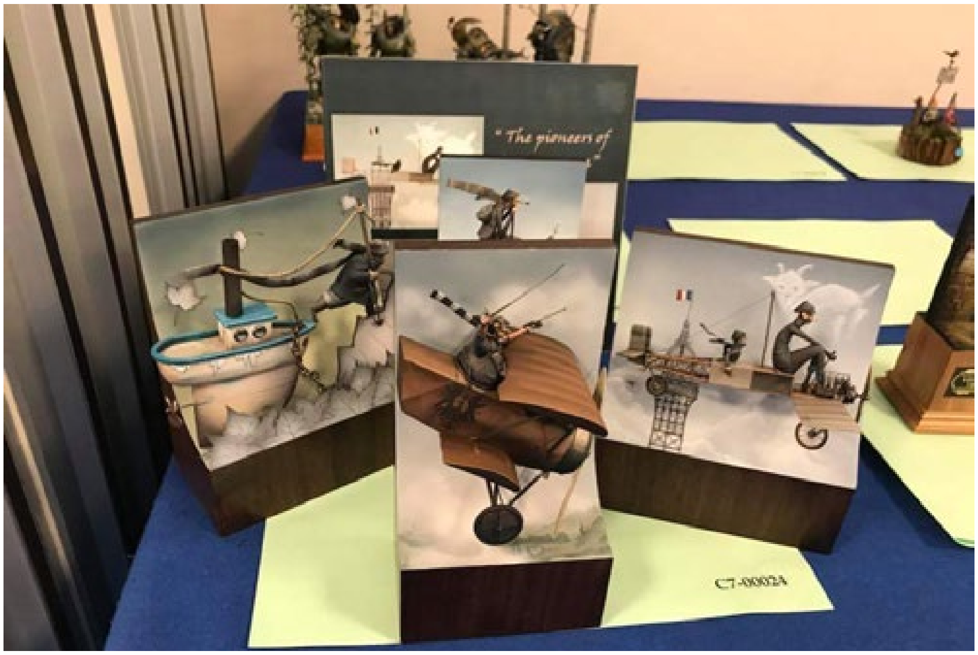
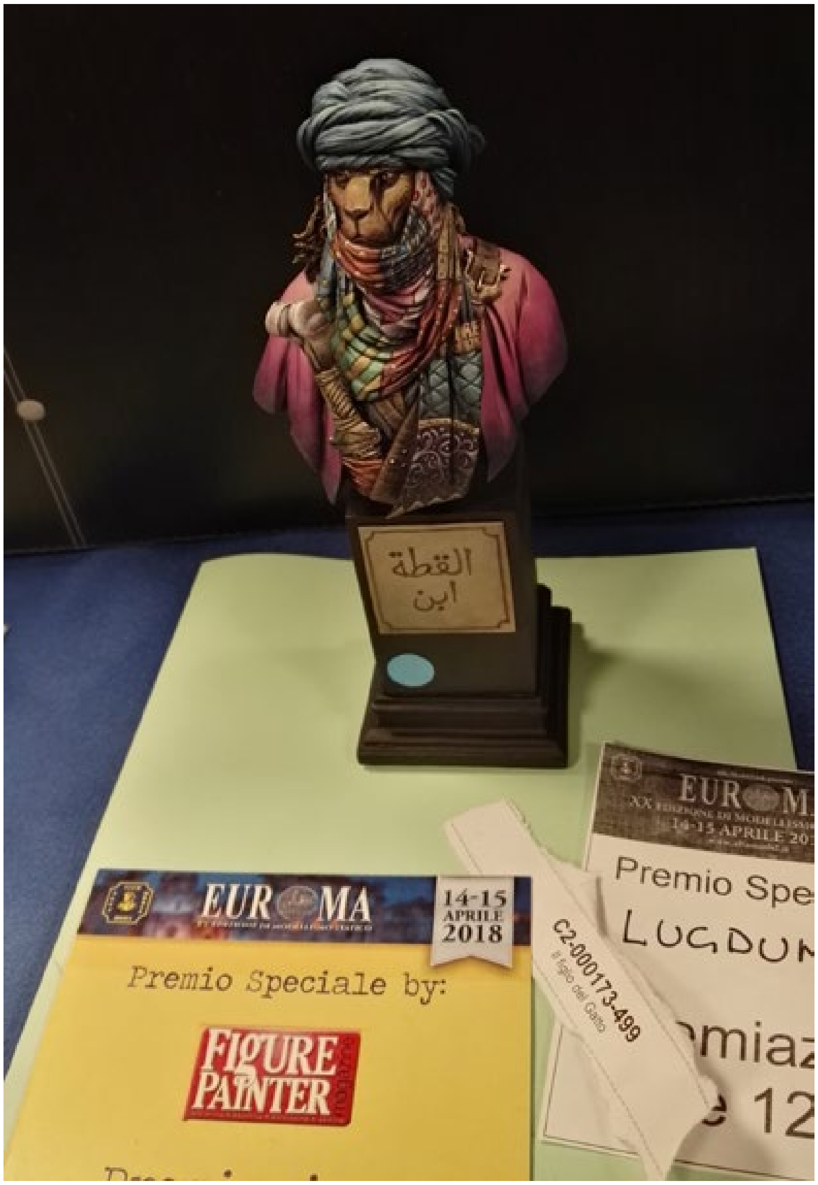

"The pioneers of
C7-00092A

Figure Painter Magazine offered a special award, a one-year subscription to the magazine, given to the best of all the Standard Categories. The winner was **Gianluca Buttigliero** with his interpretation of "Abdul Rashid". During the award ceremony, there was a very touching moment in which a special tribute was held for an ALFA Model member who suddenly passed away a few weeks before the show. His family was there, and they gifted some of his models and awards as donation to a museum of miniatures.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Euroma reaffirms itself again as one of the most important and large contests in Italy with the will to grow even more. We wish them all the best and congratulations for their 20th anniversary.

2018

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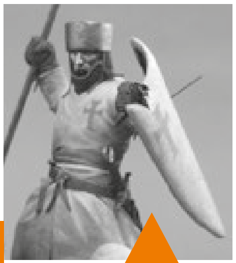
EURO



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Questions by **Davide Rainone**

insight
INTERVIEW

MARC MASCLANS ABELLÓ

Place of origin? I was born in Barcelona in October 1988. I studied philosophy at the University of Barcelona.

Years of painting? I have spent half a life painting figures.

Major awards? Throughout my career as a painter I have won several awards in competitions such as MSS, World Expo and Golden Demon, as well as Best of Show in Girona and Barcelona.

Future Plans? Enjoying the present.

Q Tell us about how you started painting.

I started painting figures when I was 14 years old, and like most people who paint fantasy, using Games Workshop's models. I discovered the game of Warhammer with my cousin and started to collect armies. I remember that I liked Elves and Orks. At that time, I did not consider the fact of painting a figure for the sole purpose of painting it; only it made sense within an army, to later play with it. From the first moment, I realized that I enjoyed painting more than playing and I remember that it was difficult for me to finish the pieces.

In school I met some colleagues who also liked painting and painted pretty well, so I started painting with them and we "challenged" them in a shop contest. I was good at it but was very far from those who were really good at that time. It was in these first contests that I learned the lesson that there would always be someone better than you. I decided that I had to keep improving, and that the best way to do it was to learn with the best.

In early 2005, the digital meeting place for painters and modellers was Coolminiornot. It was a gallery where painters from all over the world published their works and also allowed them to speak through the "chats". That was how I met Iago Pineda and Albert Moretó, two boys my age and from near Barcelona who were already the best painters in the country. They taught me, and they opened the doors to painting miniatures to another level for a contest, discovering many concepts that I had not even considered. They were part of the well-known Spanish Team, a group formed by some of the best Spanish painters of the time. I met the ones who are now my good friends—Alfonso Giraldes, Rubén Perez, Luis Pradal, José Palomares, etc. Suddenly without knowing how, I got in touch with all the great artists of the miniature world, which I had been following for some time.

> *"From the first moment I realized that I enjoyed painting more than playing and I remember that it was still difficult for me to finish the pieces."*

I started to paint and transform my pieces to go to the contests, investing more time (with very little grace choosing the pieces, I have to confess) and the truth is that I never managed to make big projects. Of course, I travelled through Europe to all the Golden Demons I could, which allowed me to meet many people who are now renowned painters, many of them also professionals.

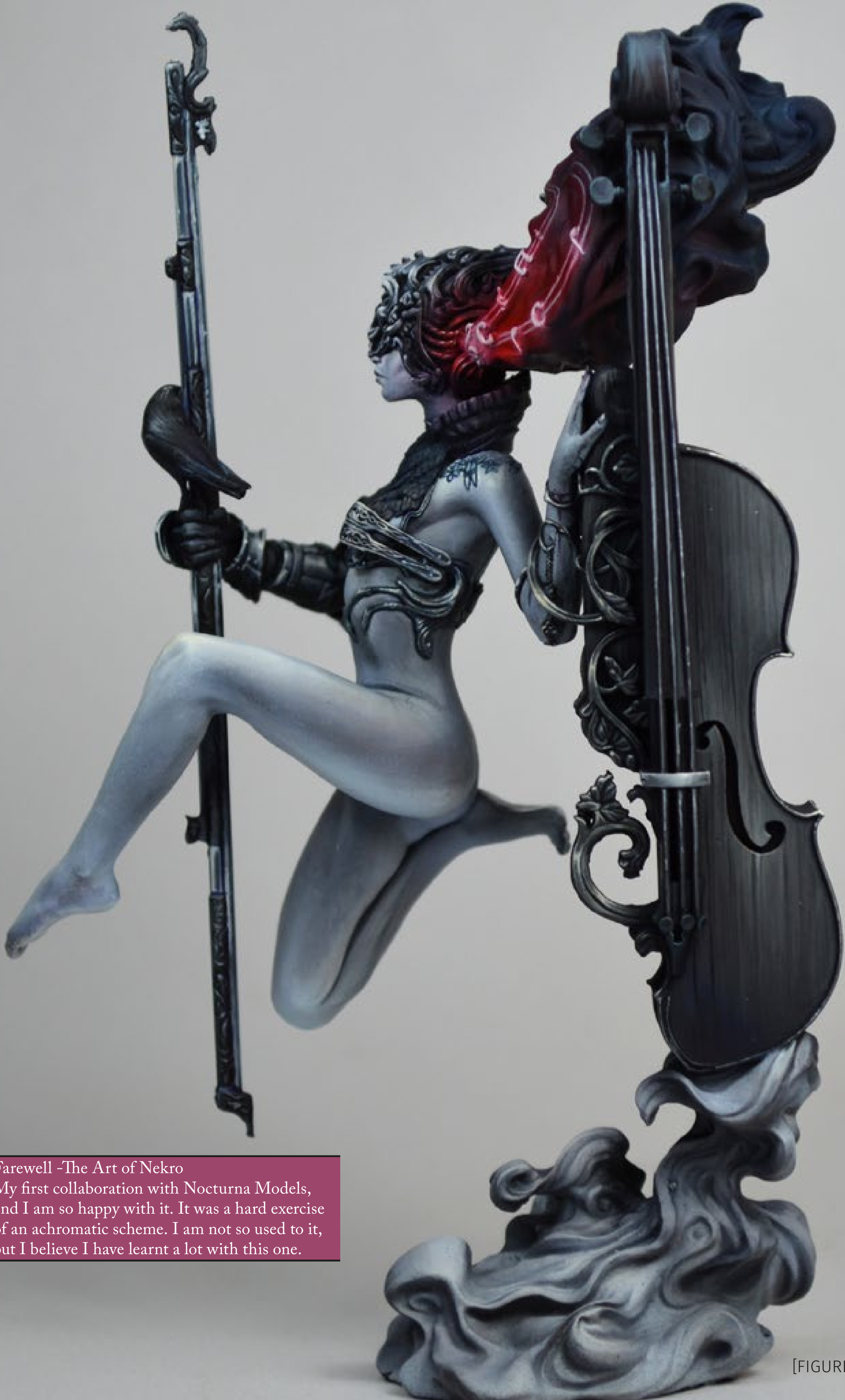
With the emergence of the Spanish Team forum, there was an authentic revolution in the world of the miniature figures in Spain. I think it was then that I was more hooked to the world of the figure as a hobby.

After winning some Golden Demons and starting to do commissioned work, in the summer of 2010 I stayed in Madrid to learn with one of my main teachers, Jose Palomares. I think the most important thing I learned that summer and the following one was that I was to be a professional in the world of miniatures.

I remember the first years as a commissioned miniature painter as something much more complicated than now. Maybe because I'm slow learner or because it was another time in the world of miniatures, but it took me a long time to reach a point where I consider it viable to make a living with this. The orders were for small pieces and not very well paid, although it is true that my level was not like now. I think I learned a lot from those years about how to do things and above all how to do my job.

Reviewing my origins now, I realize all this way has travelled to the present, and I think that if I had told myself that I would end up where I am now, I would not have believed it.

Highland Clansman Veteran
Sculpted by Raul Garcia Latorre 20 years ago, it is still one of the best historical miniatures ever done. It was a true pleasure to paint it. It was hard work done with help of Fernando Ruiz, and Raul himself.

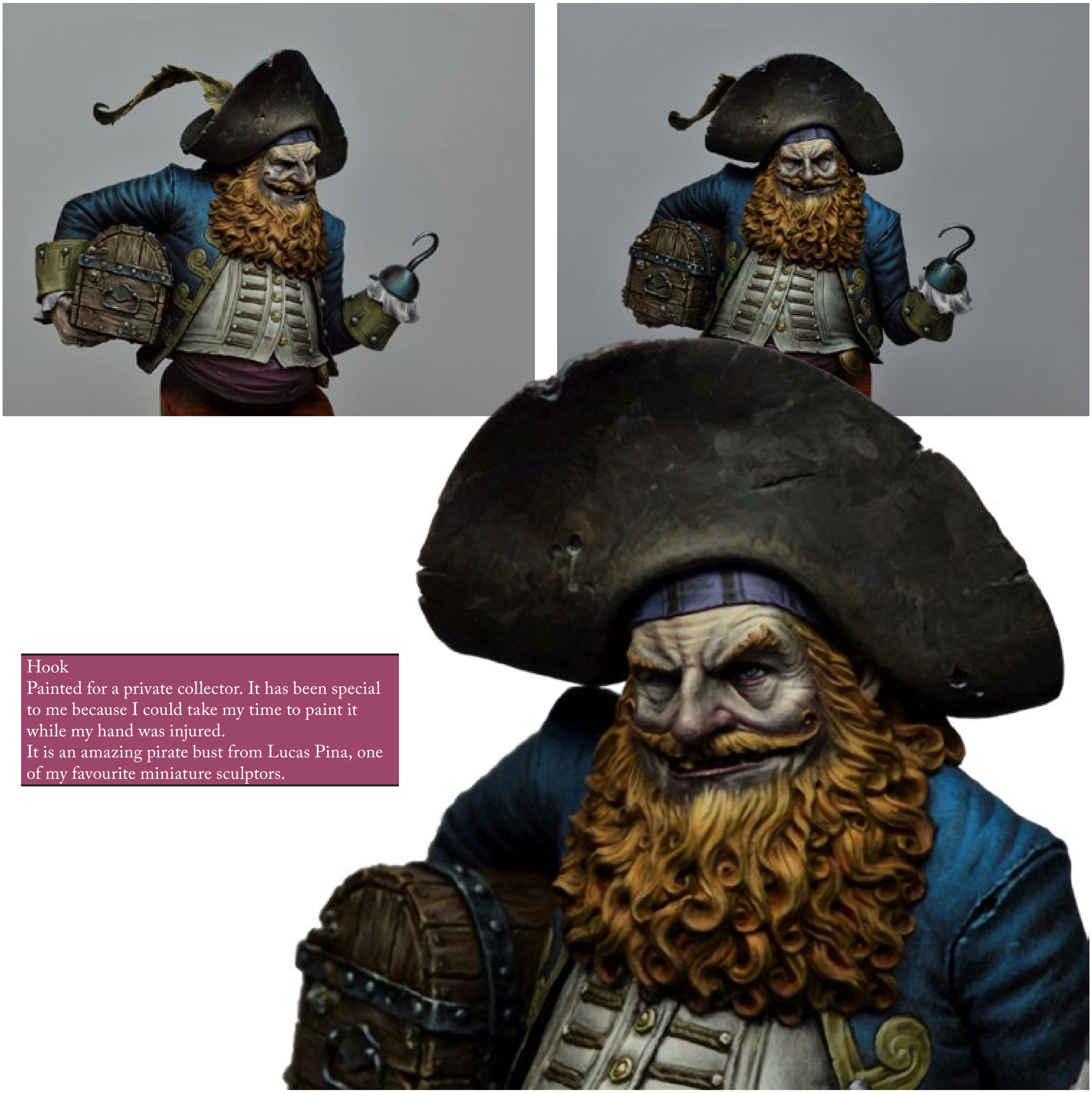


Farewell -The Art of Nekro
My first collaboration with Nocturna Models, and I am so happy with it. It was a hard exercise of an achromatic scheme. I am not so used to it, but I believe I have learnt a lot with this one.

Q What's your current occupation?

I am currently working as a full-time painter. I have a studio near my house, a place on the street where I spend most of the day working on projects for brands and collectors. I also combine from time to time with courses and workshops in Spain and also in the rest of the world.

I have to say that although it is not always easy and there are hard moments at a creative or production level, I consider myself a lucky one. Being able to earn a living with what you like most is luck. Although I do not know how long I can do it, as long as I do it, I will enjoy it to the fullest.



Hook
Painted for a private collector. It has been special to me because I could take my time to paint it while my hand was injured.
It is an amazing pirate bust from Lucas Pina, one of my favourite miniature sculptors.

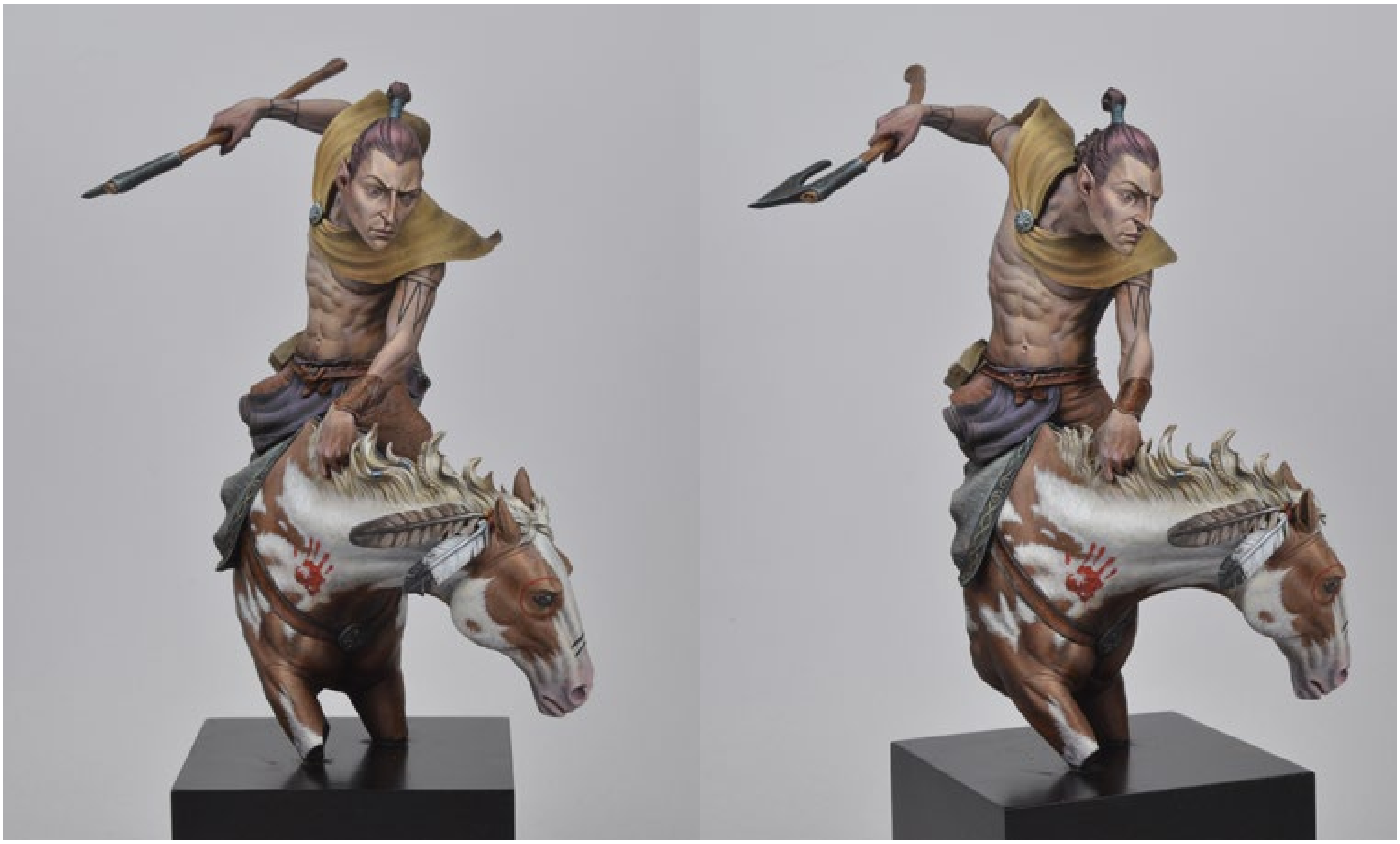
Can you tell us about your projects and relationship with companies as a box art painter?

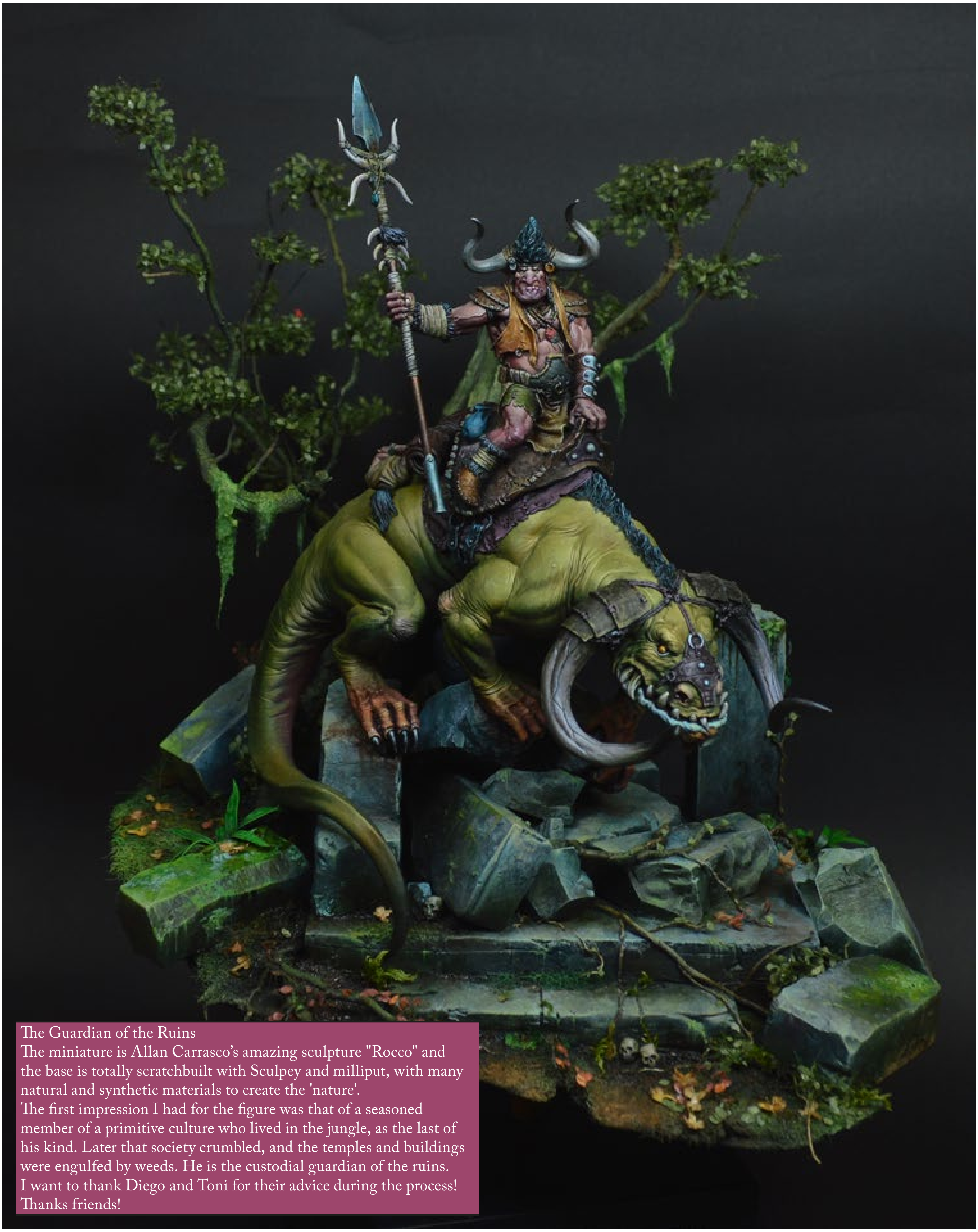
I am currently working with several brands, some smaller and some larger, with some very interesting future projects. I have several notable works with Bigchild Creatives or Ares Mythologic, Hera Models, FeR Miniatures and also with my Italian friends from Terrible Kids Stuff. More recently I have started to collaborate with a historical line of FeR Miniatures. This is a collaboration which I am especially happy with; to open a new approach to painting miniatures. In this sense, I can say that the personal relationship is also very good with Fernando and the rest of the teammates. It is an example of the type of collaboration with which I feel most comfortable. Although it is an unusual job, painting miniatures is not very different from being a graphic designer or an illustrator. When you work as a freelancer, you must look for life in all its forms in your field. In this case it means working for brands or collectors, as well as giving painting courses and classes all over the world, or through platforms such as Patreon. A few years ago, my work was reduced almost exclusively to painting box art. Most were 28mm for games. Over time, these works, as well as the competitions, gave me a certain visibility that opened the doors to pieces for collection. I believe that, as in any other job, the fluidity of business relationships is based on commitment and communication. There are times when one of these two points fail, and things can get complicated. This is where the personal factor comes in, and the ability to solve them.

In general, I have been very lucky, although it is true that I have a character that in this sense makes me non-confrontational. I like to be a good professional, I take my job very seriously and I worry a lot that customers are happy. I think the most interesting thing is to work on projects involving myself in depth, taking part in the decisions and collaborating in the development of full form. I do not like to feel just like a link in the assembly line. In that sense, I am happy to have worked and learned in the Bigchild studio, both during the time I shared when I was working from Barcelona, and the year I was living in Madrid. Being part of a creative team is very rewarding because of the possibility of being at the side of my teammates, sharing the process of creating the figures.

With regards to relations with collectors, this is even more profound. It makes me feel very honoured that a person wants to have a job of mine in his showcase. It is something that I value very much, and I always try to return that recognition taking good care of all the details. With some collectors I maintain a close personal relationship and we look for the works to be something really special, that I enjoy doing and they enjoy seeing.

The Rider
I started this miniature in May 2017 as a commission work for a special friend. It is a miniature with special meaning to me, as I started painting it in a sad moment in my life.





The Guardian of the Ruins

The miniature is Allan Carrasco's amazing sculpture "Rocco" and the base is totally scratchbuilt with Sculpey and milliput, with many natural and synthetic materials to create the 'nature'.

The first impression I had for the figure was that of a seasoned member of a primitive culture who lived in the jungle, as the last of his kind. Later that society crumbled, and the temples and buildings were engulfed by weeds. He is the custodial guardian of the ruins.

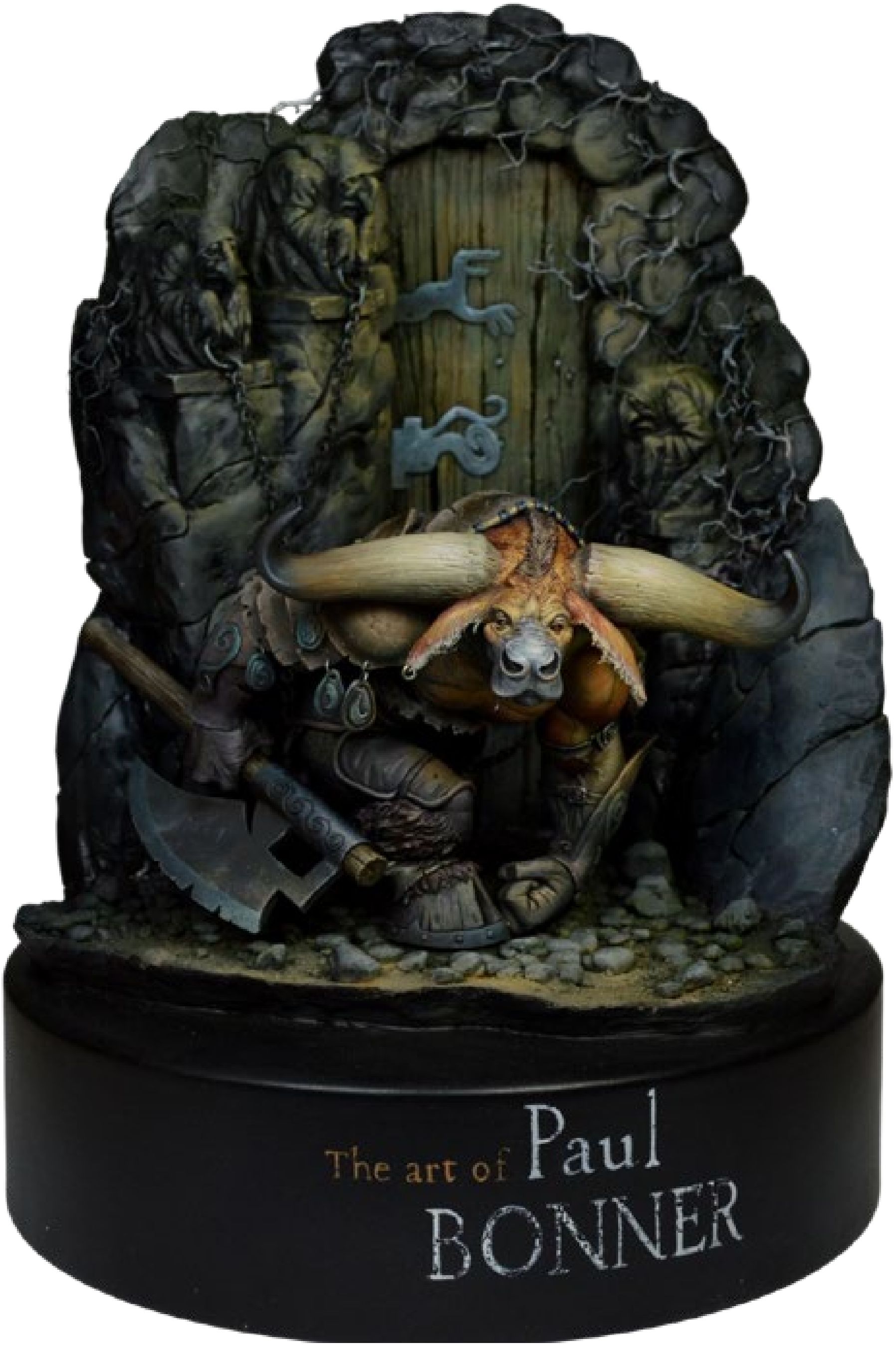
I want to thank Diego and Toni for their advice during the process! Thanks friends!

We all loved the minotaur based on the artwork of Paul Bonner. So, tell us about your projects for collectors.

As I said, a few years ago I did not have much work for collectors. I think that it used to take longer to arrive. Right now, most people who paint more or less well do work for collections. In my case, it cost me a bit that someone wanted to have pieces of me in their showcase and now it's hard for me to get everything. I have collectors from the west of the USA to East Asia and China. In that sense I feel very fortunate that people from the far corners of the world know my work and want to have something painted by me.

The case of MuMi is for me one of the most outstanding. At the time, they were counting on me for a collaboration after I won an important prize at the Stresa World Expo, in 2013. I was very excited that they would count on me for such a special project as painting an original scratch miniature, based on a top fantasy illustrator's work. They had already acquired some of my pieces, but this is where we started to work more frequently.

Although I will not mention names, I take this opportunity to thank once again all those collectors that allow people like me to invest our time in doing what we like the most. Thanks to them, I can work as a painter, creating special pieces that they can enjoy in their showcases. In some cases, it allows me to paint all those pieces that I like and that for agenda items would be impossible.



The Art of Paul Bonner
This is probably one of my best paintjobs, or at least the one I'm most proud. It is an original sculpture from Joaquin Palacios, based on the illustration from Paul Bonner.
If you want to see a step by step check on my facebook page: Marc Masclans Miniatures
Thanks to all the MuMi team for the opportunity.

What about your experiences with other painters?

If I appreciate something about this work, it is the people that it has allowed me to know. Some of my best friends I have met thanks to the figures. These people with whom from the first day, we connected and discovered that the figures were just one of the things we shared. Over time, some no longer paint or have any relationship with the world of miniatures, but we still maintain a very close relationship.

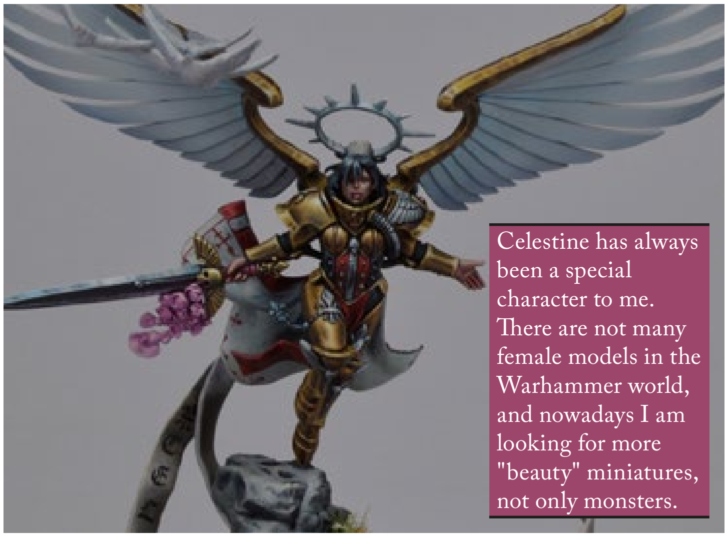
It is a very long list and I do not want to leave out mentioning anybody. So, I will mention the first ones I met, Iago Pineda and Albert Moretó. Catalans like me and also the same age, which I suppose helped us to understand each other better since we were at the same vital points.

Internationally, I can say that it is great to go to competitions and talk with painters and modellers from other countries; incredible people who, although I do not see them very often, are always a pleasure to share a little time with and talk about miniatures.

In this sense, I believe that the Golden Demons a few years ago, but above all competitions like MSS and also the SCM, have encouraged the bonds of our community to stay together and make the experience of miniatures very social.

And of course, Alfonso Giraldes, is one of the people with whom I have shared more, professionally speaking, but also personally. He is one of my teachers and without him I would not be here. For many years, we were too far away to work together. Because of the difference in age and the time of our lives, the personal relationship was less constant. After I went to live in Madrid, we narrowed the relationship, in the good and the bad. I believe that today we resemble more and flow better in this relationship because of the experience of having lived in a studio. It has been a long journey that little by little has been consolidated and today we enjoy it a lot. We say that our relationship is almost familial, because I have spent a lot of time in his house with his family and him with mine.

The Sentry
This a bust I painted for Galahad Miniatures as a box art! It is a 3D model from Raúl García Latorre.



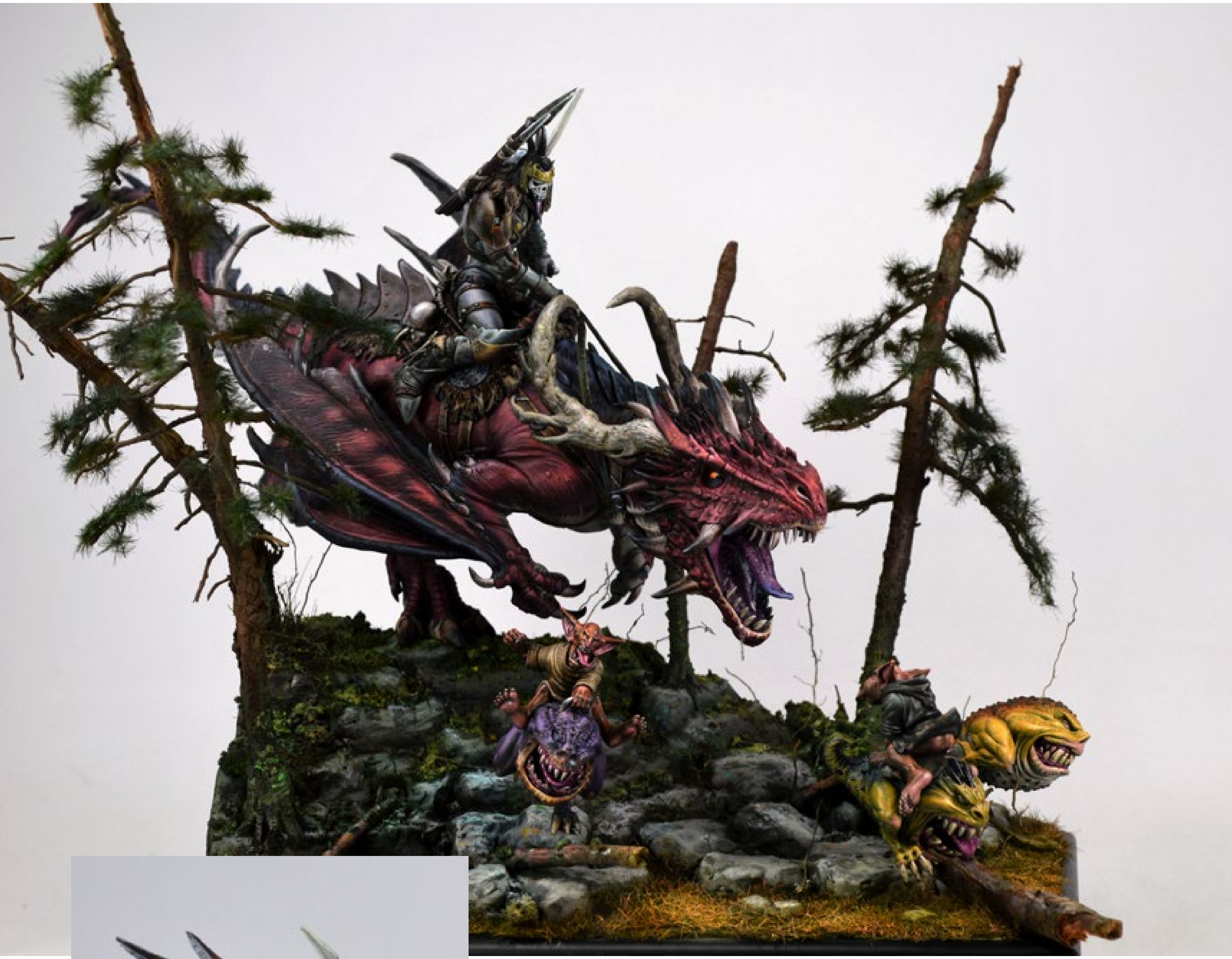
Celestine has always been a special character to me. There are not many female models in the Warhammer world, and nowadays I am looking for more "beauty" miniatures, not only monsters.

How would you describe your painting style?

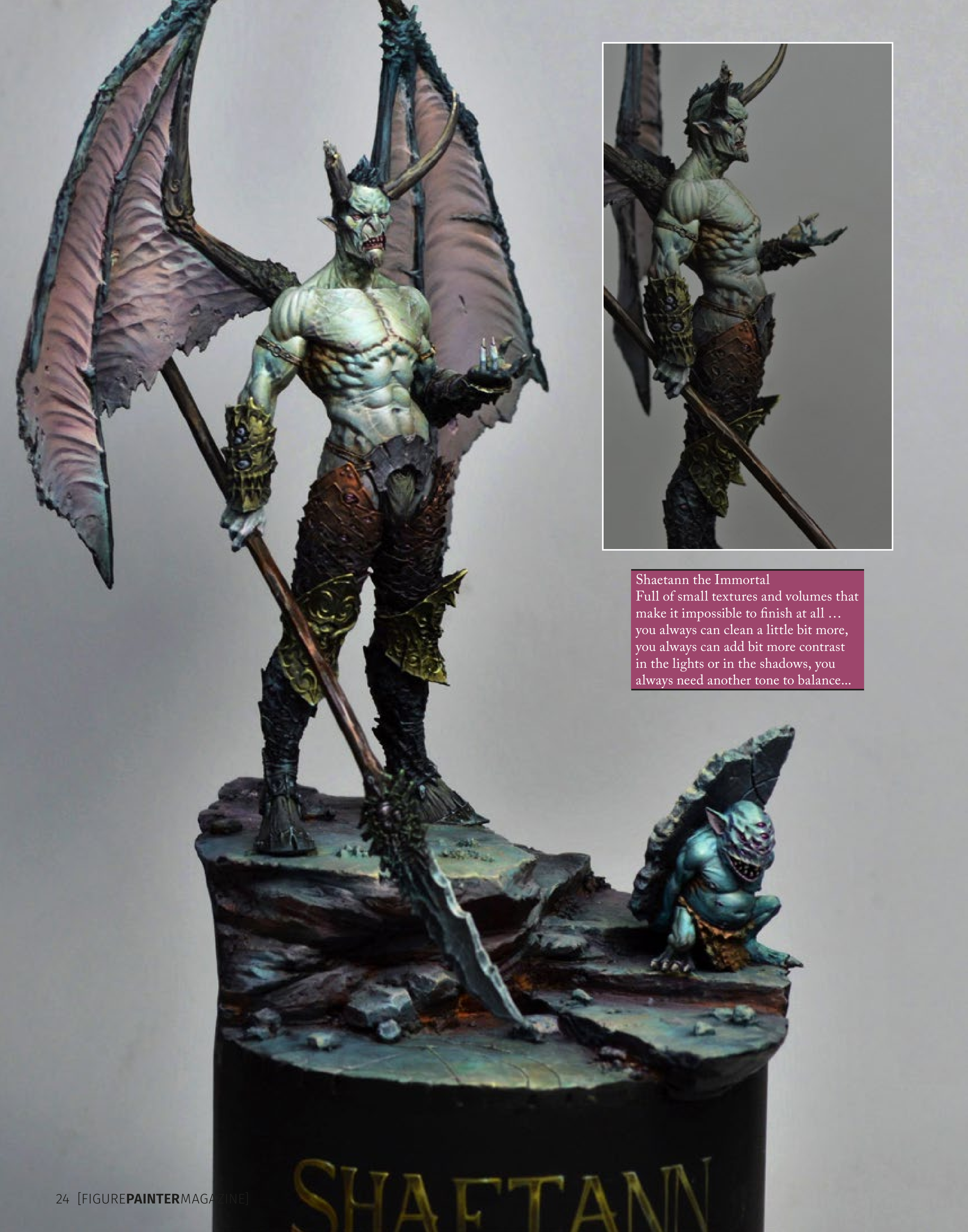
This is obvious, but how much has been influenced by other painter friends of yours? I think my painting style is a “set of styles”. I have had many influences and I have always been aware of the pieces made by others. In the beginning, the work of the members of the Spanish Team contributed, especially Rubén Pérez and Luís Pradal. Then I followed the works of Allan Carrasco, who was a technically spectacular painter. Over time I connected more with the works of Jose Palomares and, of course, Alfonso. I think the two of them are my biggest influences for the longest time. Although he is not as well known, I really like the way that Rubén Martinez understands painting, from Bigchild’s studio. He has been a partner with whom I have learned a lot. He has a way of understanding colour very similar to mine, but with more risk I think. His works for the Black Sailors line are spectacular.

Today I follow my partner Sergio Calvo, and especially Kirill Kanaev. For me, it is the main reference and I think that my painting style sails especially in that direction. Or at least this is my intention. I was always very concerned about cleanliness, but I am not obsessive. My way of painting was based for a long time on the glaze, on the superposition of very thin layers, which resulted in a “pastel painting” finish to my pieces. Over time I think I have been correcting that, and I work more combining strong strokes, stripes and dashes looking to create textures and a more expressive painting. Recently I’m trying to paste the paint, to get more obvious and less insinuated results (as a result of more restrained painting). I like to play with contrasts between matt and satin finishes, especially with shadows. For this, I use a great variety of colour ranges, including inks.

I think that in general I am guided by intuition, what I know or think that will be good. That’s why I said before that my style is comprised of several styles. In the end, what I do is analyse many works of other artists and integrate them into my system which I find more attractive at an aesthetic level. When I try to reproduce it, it inevitably passes through the filter of my vision and my personal style.



Dino Rider
I painted this scene for Terrible Kids Stuff. The Dragon and the Rider were a commercial kit but the goblins and the squigs were sculpted especially for the scene.



Shaetann the Immortal
Full of small textures and volumes that make it impossible to finish at all … you always can clean a little bit more, you always can add bit more contrast in the lights or in the shadows, you always need another tone to balance...

Q What has been your most significant point in your painting career?

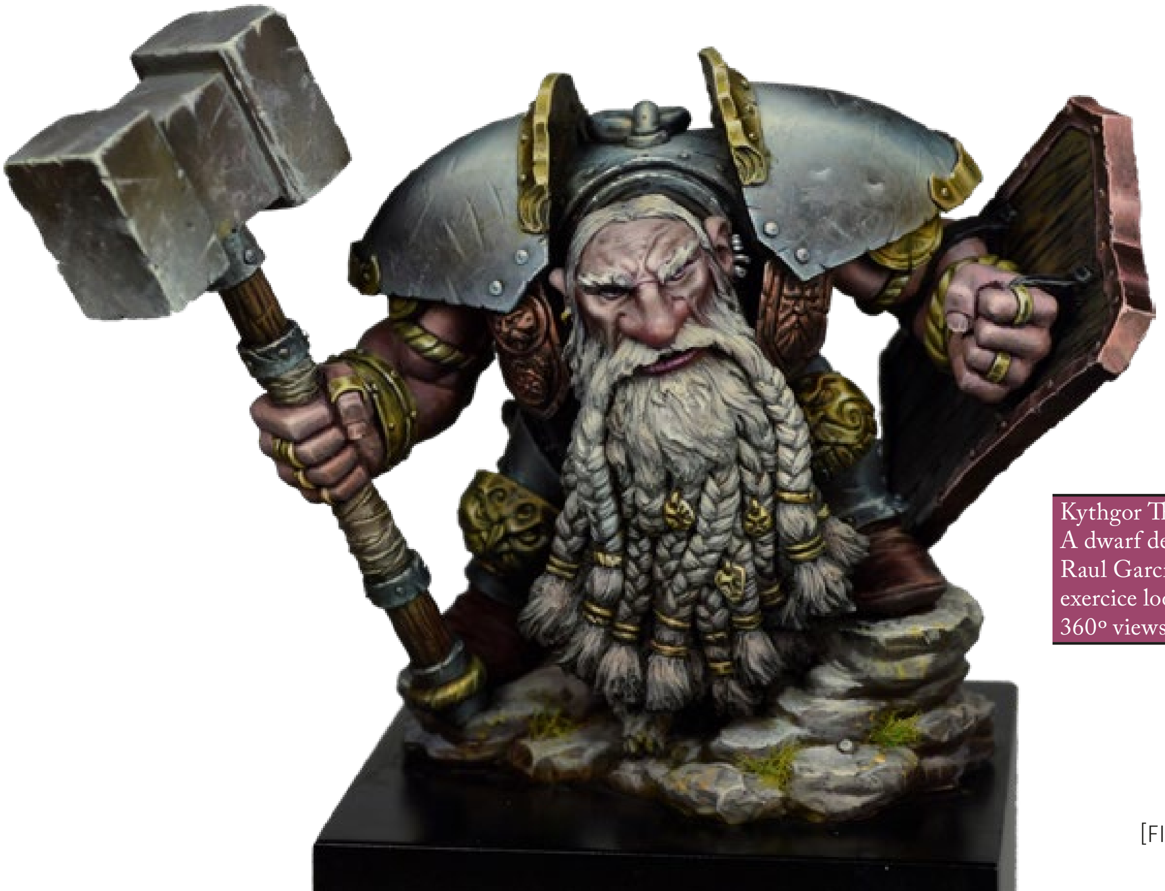
I think there is no particular inflection point, but several. Some awards made me very happy and encouraged me to keep going. On the other hand, many defeats (some painful ones) made me think and put my feet on the ground and take this in a different way. Perhaps one of the most outstanding turning points is the day I decided that I was going to dedicate myself to this full-time. It's something that took me a long time to decide. I was never really sure if I did the right thing, I just knew that I liked it.

In that sense, I think the most difficult thing has been accepting myself. Understand that this is what I wanted to do and having the possibility, I had to try it. Many people at my age do not have an exciting job that allows them to earn a good living, a job that allows them to travel and that people recognize him over. I think the greatest satisfaction has been accepting myself. On the other hand, I think a great difficulty has been the level of demand and above all, self-demand. In a world as competitive as this, if you are up there you can never take a breath. There is always someone who climbs from behind or the people around you innovate in some aspect. In that sense I always work with the pressure that my work will lose its charm, to touch the roof with what I do and lose the ability to impress. I think that in the creative world there is no place for self-complacency; you must always have a very critical vision and be humble enough to assume that there is always someone better than you. The world evolves—fashion, tastes, the general aesthetics of things are mutating, and we must be aware of those changes and adapt to them.

Q What is your personal taste in miniatures?

Well, the fact that my works are different from each other has to do in part with the type of sculpture. It is not the same to work on a digital sculpture as another conventional one. I also think that when doing work for different brands, it is important that they are not all exactly the same but in a certain way they differ. The aesthetics of each figure is something that comes out spontaneously, depending on the theme, the type of piece, etc.

I also must take into account the emotional factor and the time I have. I often find that I am working on figures almost without time, or in a psychic moment that translates into figures. My taste I think is difficult to frame. I think there are many things that we like without being tied to a style. It's like with music; we all have inclinations, but the truth is that what we like is difficult to reduce to a category. The emotions that a figure produces at any given moment are difficult to reduce to concepts because, after all, it is about that, emotions. I can say that one of the things that attracts me most in the figure is precisely that. What emotion transmits to me. I think it's the most complicated thing to achieve. I do not always do it or seek to do it. And in fact, when I say transmit I do not mean simply that it has a conceptually artistic background. It can transmit visually and have an impact. Something that is beautiful is not for itself but for us, our perception, and we have to play with that.

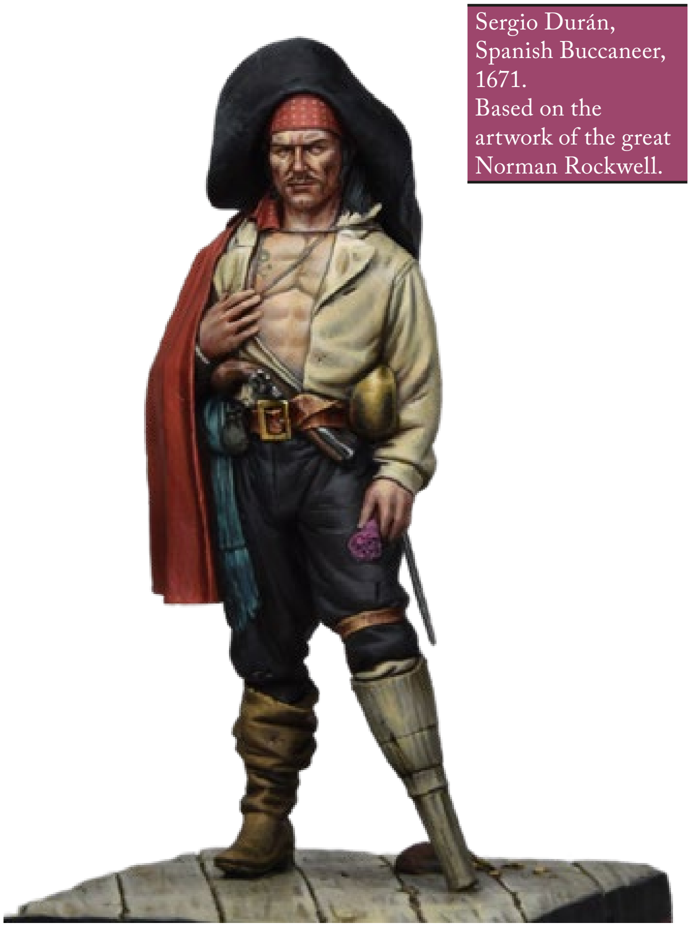


Kythgor The Unbreakable
A dwarf designed and sculpted by Raul García Latorre. Another NMM exercice looking for reflections and 360º views.

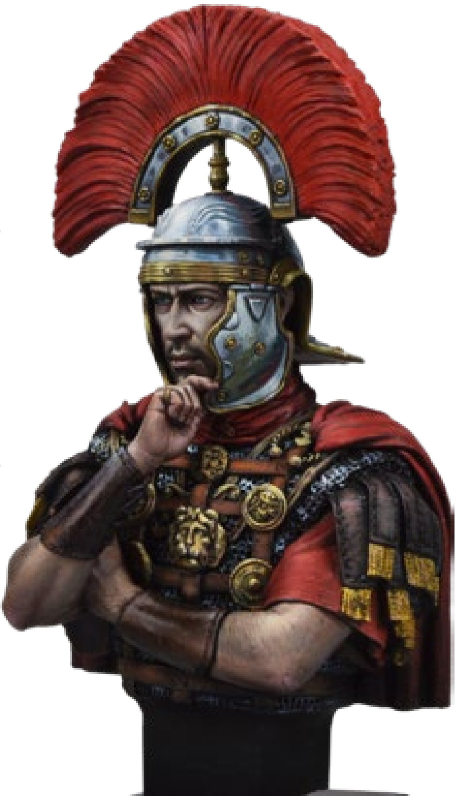
Q In your opinion, what is the most important aspect or feature of a miniature?

I think there are many important things in a figure depending on the intention behind the artist. As a piece of box art, I think the most important thing is to get attention. It has to be a striking painting that highlights the values of the sculpture but also hides possible failures. Definition is very important in the small pieces, the contrasts and the separation of the elements so that the detail and the real potential of the piece is understood. In box art painting, a bad paint job can make the figure not sell and therefore the presentation is something that must be taken care of. In a piece for a collection, one can be given more room not to stick to the piece and seek more an artistic interpretation; to tell a story or play with riskier or less conventional painting styles. That in any case always depends on the will of the client. In either of the cases, what I especially value is the volumetric interpretation.

A piece has many possibilities of volume that can add value to the model, not only the most obvious in which to give it more realism or generate points of interest. Although in the end the important thing is the aesthetics. For me, I think that the interpretation of volume reflects the knowledge and above all the real understanding of what is being painted. At the level of anatomy or in the case of the wrinkles of a fabric, there are often interpretations that although technically remarkable, are poorly stated or are unreal or disconnected, resulting in strange visual impressions.



Sergio Durán, Spanish Buccaneer, 1671. Based on the artwork of the great Norman Rockwell.

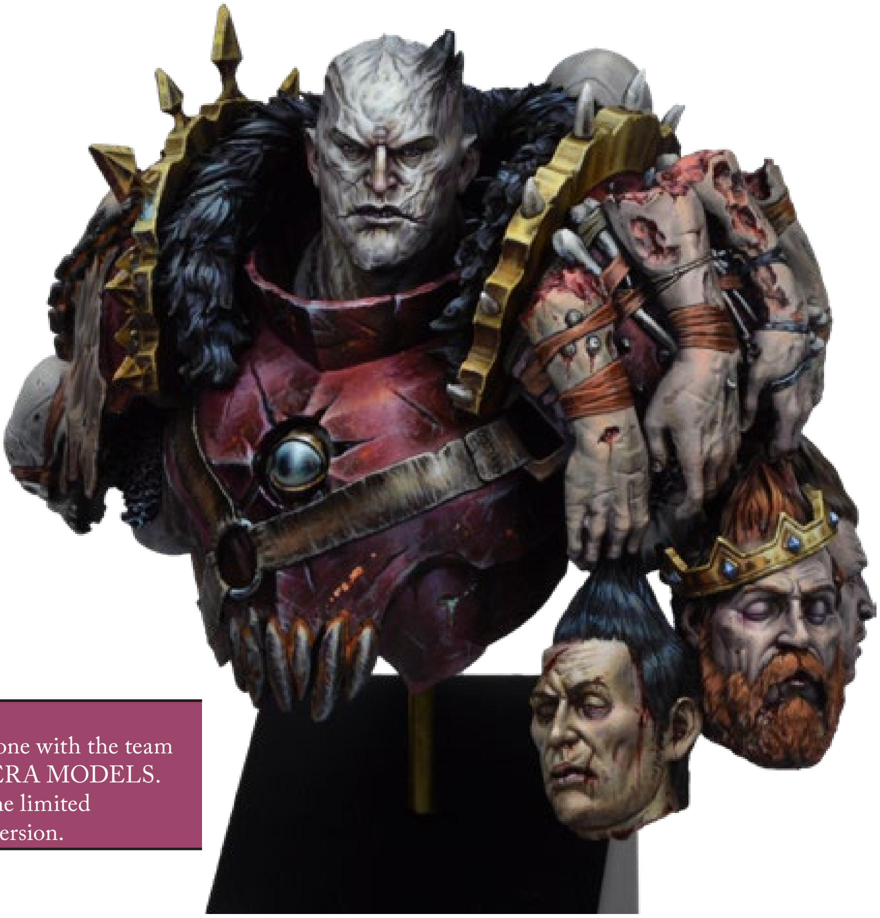


Centurion, Legio XX Valeria Victrix, Britannia, AD 61. A second Roman bust painted for FeR Miniatures. Sculpted by Ramón Martinez.

Q Tell us something about future projects, and can you give us any sneak peeks?

This year I would like to work more on personal painting projects, where I can give my maximum without pressure or delivery dates. I think that during these past years I have been very focused on being a painter of “box art”, and this has forced me to solve many projects without giving me time to work in other more ambitious and planned projects. I have been able to take jobs to contests, but almost none of the magnitude that I would like. My intention this year is to paint many less pieces but of more value. I also want to experiment again with putty and make my own figures. I have many ideas in my mind that I would like to carry out, but it requires planning and above all, time.

On a personal level I would like to have time to travel and above all to enjoy sports, which is for me a fundamental pillar. I’ve been practicing martial arts for years and playing various sports. Right now, I’m playing a lot of volleyball and I really love it. It helps me a lot to evade the steady work in the chair and especially keeps me in shape.



Ufgar
This is done with the team form HERA MODELS. This is the limited edition version.

Q What about workshops?

The courses: the truth is that I like them a lot, and this year I think I will be able to carry out several of them all over the world. I think it's fantastic that more and more people want to learn to paint figures or improve their skills. From my part, I enjoy explaining a lot. It's something that I've always liked because of my character. I studied philosophy with the intention of being a professor, so I already have a professional teaching trend. I especially like to work on the technical parts where people usually feel more insecure and also those of volume interpretation.

I think that painting a figure, whether for an amateur or a professional, always constitutes a challenge. Like everything else in this life, the more skill you have, the slower you progress to improve but the more you enjoy what you do and the results of your work because you get the idea you have in mind. If people improve their painting level, they will be able to more easily solve those pieces that are in their drawer that are more difficult. And that's something very positive, I think. Additionally, another thing I like about the courses is to be able to transmit the love I feel for this hobby, this art, this work. This is something that I also learned from my friend Alfonso, one of the people with more experience in courses.

Q Finally, do you have any advice for our readers?

Paint! Painting is one of the most beautiful artistic expressions of the human being. For all of us who are lucky enough to be able to dedicate all our time to it, we agree on how rewarding it is to spend the day expressing ourselves through a brush. As amateurs I believe that the benefits are wonderful, because it helps to disconnect from the stress of daily work and connect with a performing activity. Probably our little world is not very well known; not as much as two-dimensional painting, but I am sure that if people discovered how much fun it is to give life to a figure, they would dare to try it.

I would also tell them to lose the fear of being wrong, to make a mistake. We live in a world in which error is poorly valued, when in fact it is the basis for progress. We advance through error. But to commit it you have to take risks, and sometimes that costs because we do not want to spoil the figure. I encourage you to try to leave your particular comfort zone and try less academic methods to obtain different results. We tend to frustrate ourselves with poorly gratifying results, while we continue acting in the same way. As it has already been said, if you want different results do not keep doing the same thing.

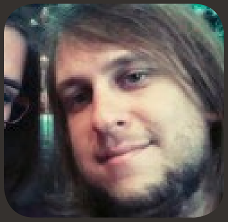
Also, I would say that one of the most important parts on learning process is observe. Observe and study reality, but also others' work. Try to find some references for your work in reality, on pictures, on miniatures or even classical paintings. Inspiration flows through the ideas we have in our mind, so we need to feed our minds with information.

Finally, I would also like to talk about being self-complacent, about self-criticism, and about vanity. It is fundamental to assume that nothing is ever done perfectly. A contest can make us feel better because they have given us a prize. This is very good, as it is a recognition of the effort and the quality of our work. But you can always learn, both from those we think know more and from those who m we think know less. I always have a degree of humility and assume that there is something I can do to improve. To reach a point and say this is fine and not to go past it is to limit oneself. Obviously, there is a point where we must stop because otherwise we would never finish a figure. But it is necessary to be aware of everything that can be improved. Many artists have reached a point of stagnation or lack of self-criticism, the inability to see what was fine but could be better. I invite you, therefore, to be the main critics of your work. Always seek the necessary projection to do better work.

PUTTY & PAINT

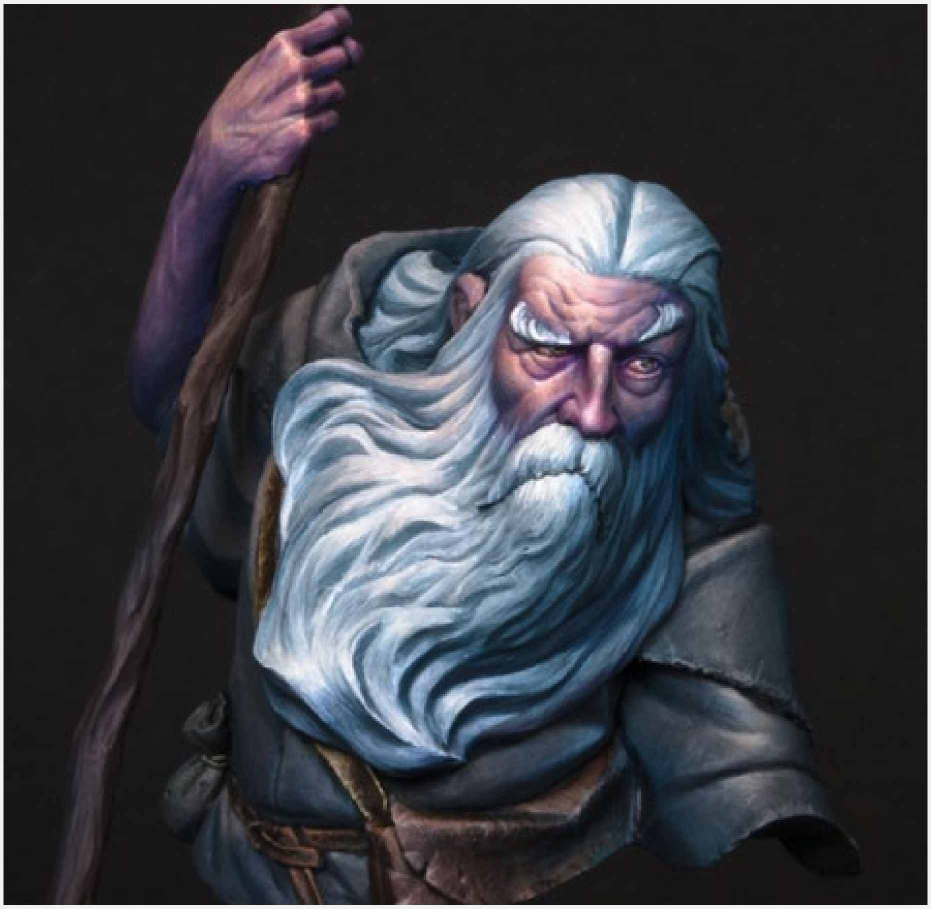
The Arcane Traveler

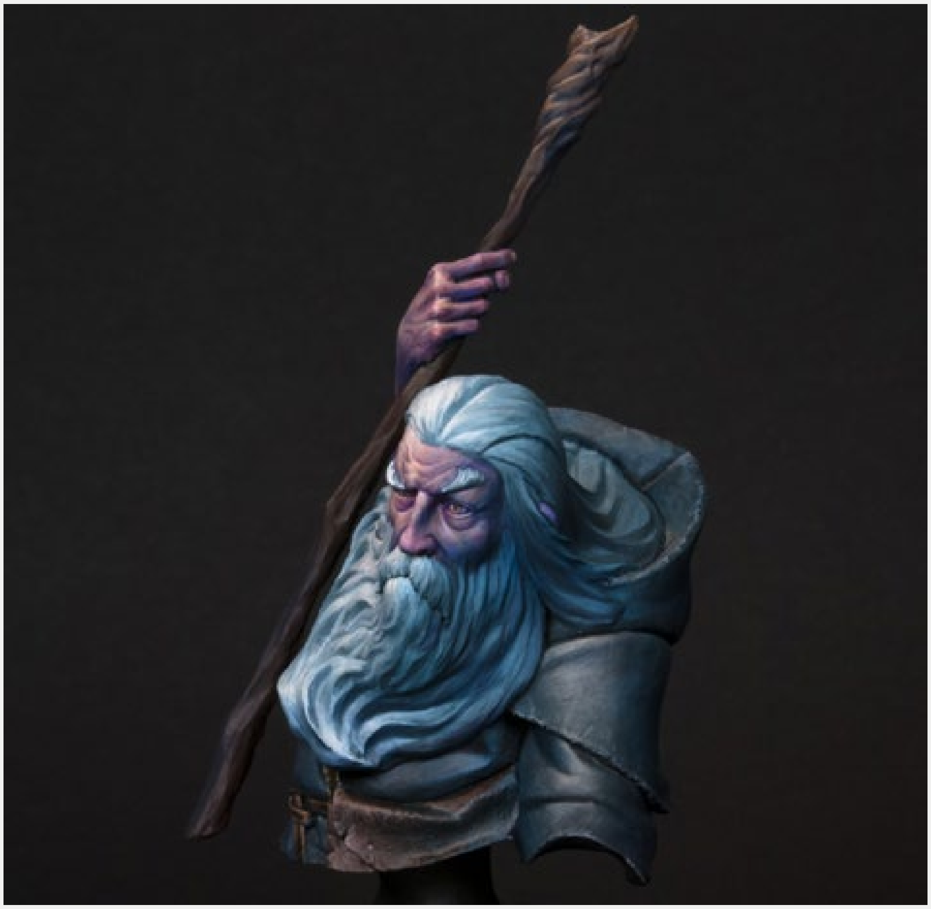
by Arnau Lazaro



PLUS

Hello!
I had the great opportunity to paint this incredible box art for FeR Miniatures, by the wonderfully talented Jonatan Monerris. Truly, [a] great sculpture, and I mean it. Pure joy.
Hope you like it and thanks for your support as always!

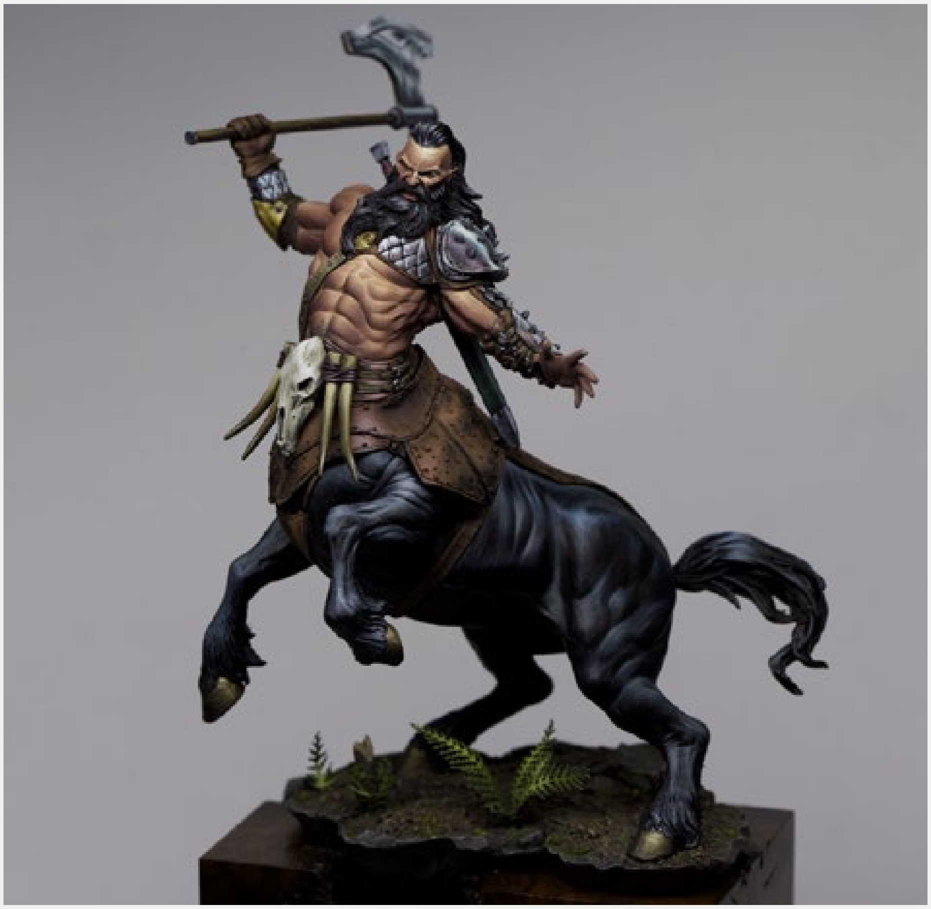


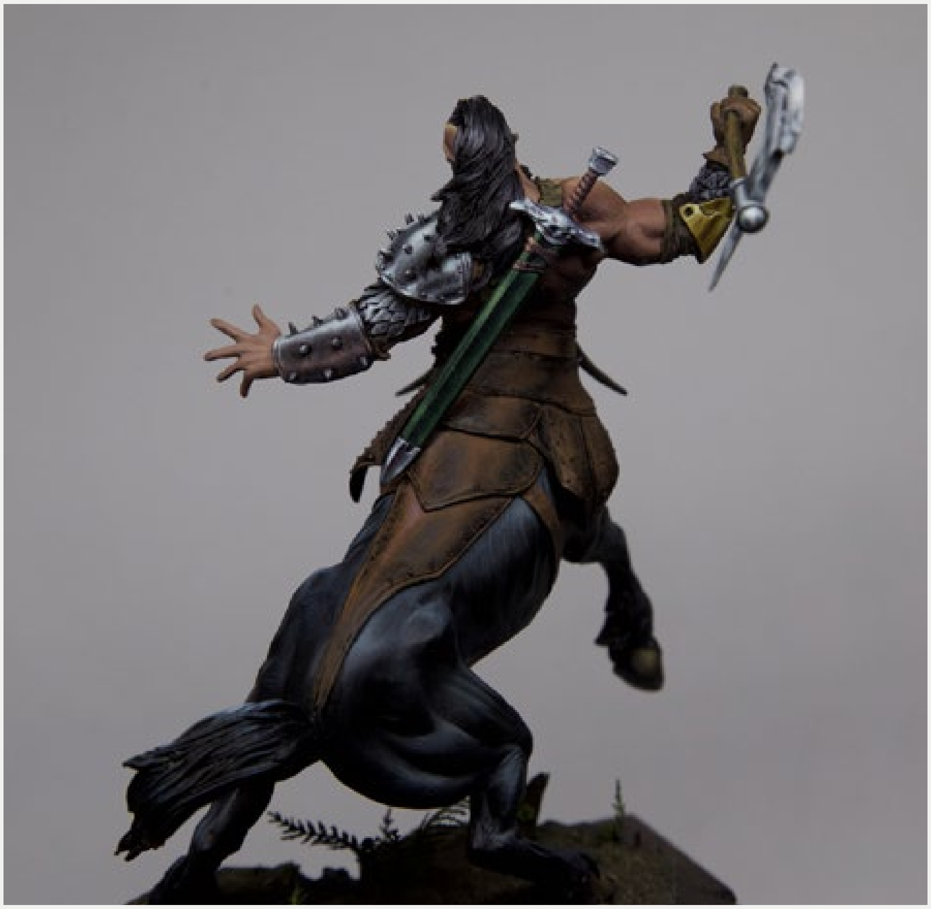


Centaur - Terrible Kids Stuff

by Andy Wardle

Finally made a simple base for the this model I finished a while back. Absolutely love this sculpt from Joapla, and I was gutted when I didn't get one. Luckily John Keys helped me out - thanks buddy! I had plans for an elaborate base for this one, so I hadn't finished it. In the end I am quite satisfied with this simple base, its all about the miniature after all! Quite pleased with the paint on this one. I kept tweaking the NMM but in the end I didn't want to overwork the surface so left it be. Hope you like him.





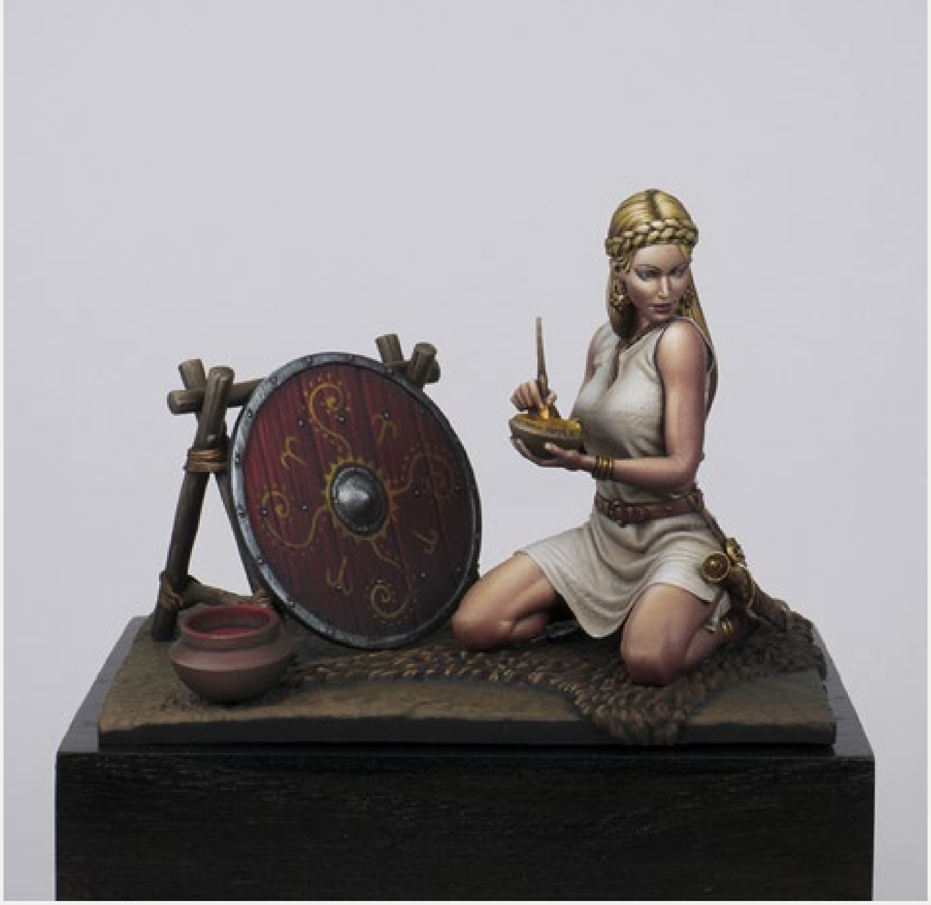
Slavic Shieldmaiden

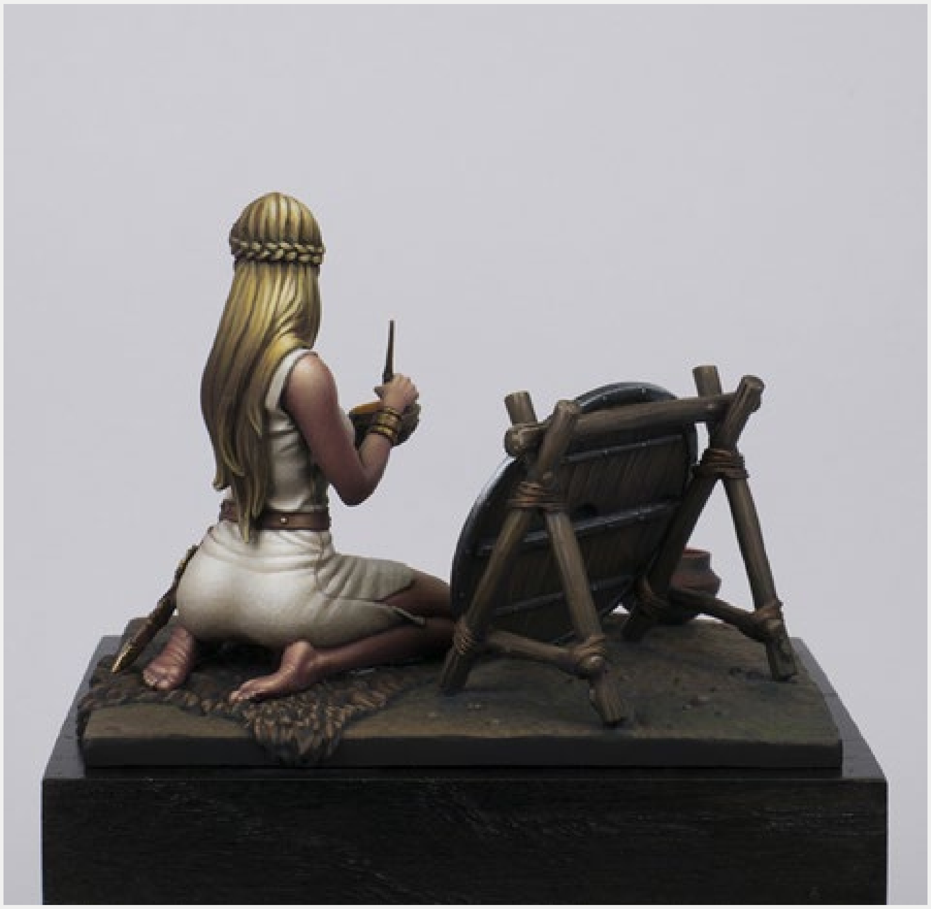
by Krzysztof "REDAV" Kobalczyk

PLUS

My version of the Valkiria Miniatures Slavic Shieldmaiden. I wanted to achieve a coherent atmosphere on the whole scene. I hope it turned out OK.

REDAV





FPMPRODU

Terry Cowell takes a look at Asset Drop. How often have you seen an artist painting with a brand of paints, but aren't sure if they have the properties you desire? Or have you invested in a paint range, used only a handful and left the majority unused? Asset Drop is an answer to this. I'm really very pleased to review one of Andy's boxes. Andy is one of our hobby's awesome guys and deserves to be looked after by the community. ☺

Asset Drop

Price: £19.90 – £41.80 P/M	
Scale: N.A.	
www.assetdrop.co	

A few months ago, Pegaso Models started a new line of minibusts that now count twelve products. You've already seen some of them on social media; now Davide Rainone is going to show you one more. This nine-piece kit derives from the original 90mm kit and is a portrait a gladiator from ancient Rome.

Gladiatore

Price: €20	
Scale: 1/20th	
www.pegasomodels.it	

This month Normski and Stuart both taking a look at RPModels' Major Anders Lassen, but at different scales. Normski looks at the 1/9th scale bust which was snapped up completely by retailers very soon after release, while Stuart looks at the 1/35th scale miniature. These are part of the new Wall of Heroes range and are produced in a time period when Major Lassen had joined the SAS when he fought in Italy and Eastern Europe.

Major Anders Lassen

Price: £45; 1/35th: £13	
Scale: 1/9th; 1/35	
Various Retailers	

REVIEW EDITOR
DAVIDE RAINONE

CTREVIEWS

Also, this month from Nutsplanet we have three reviews in total. Luke Wilson will be taking a good look their Succubus. This is another in their smaller 1/12 scale bust range, so how does it fare in comparison to their other release?

Succubus

Price: £37/$50/€42

Scale: 1/12th

www.nutsplanet.com

Shane's review is a new airbrush compressor set from Sparmax called the Zeta. Back in issue 40, he reviewed the ARISM Viz portable compressor and was mightily impressed with it and since then has used it many times when he has needed to take his airbrushing on the road. Will the new Zeta match the very high bar set by its predecessor?

Zeta Airbrush Compressor

Price: £199

Scale: N.A

airbrushes.com

A recent release coming out of South Korea by the ever venerable Nutsplanet crew, led by none other than Benny Sa, is their fantasy bust of the mythological figure Sun Wukong … or as we know him, 'The Monkey King'. This creature is one that was born from stone (allegedly) and gained his powers through Taoist practices before rebelling against heaven and being imprisoned by Buddha. Kyle Cruickshank checks it out!

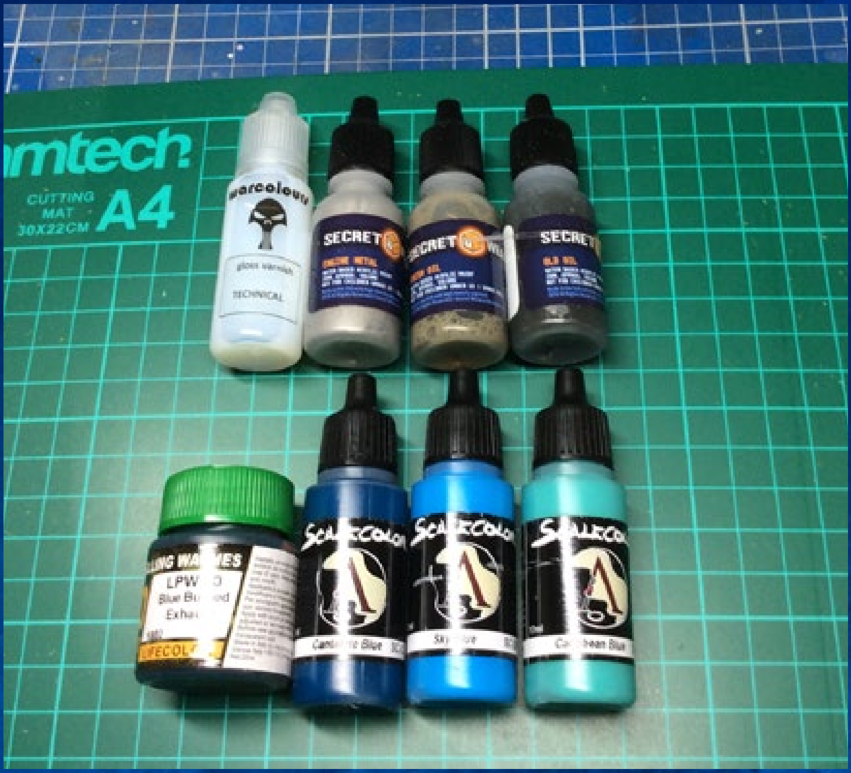
Monkey King

Price: $60

Scale: 1/10th

www.nutsplanet.com

ASSET DROP COMPETITIONS
Painting Engines
Our Techniques



Asset Drop

So, what is Asset Drop? Well, company owner Andy Armstrong has essentially brought us a subscription service where you receive boxes of paints, mediums, basing products and miniatures. They differ every month, but the one thing they share in common is they are always a fantastic value.

At the moment there are 4 options available.

- *Discovery Core Supplies – £19.90 per month*
- *Great Paints Heroines' box – £21.90 per month*
- *Great Paints Monsters' box – £31.90 per month*
- *Discovery/Heroines Combo box – £41.80 per month.*

You can also buy a single box if you want to try them out before subscribing long term. If you are recently starting in the hobby or you want to build up a useful collection of paints, these boxes are ideal, and they are intended for TT war gamers and display painters alike.

The box I am looking at is the June Discovery box. The first thing to point out is that they are always mystery boxes, so you don't know what you are being treated to each month until that box arrives with the postie.

The product arrived packaged like a present. Okay it's only packaging, right? That point noted, it feels as though the products are being presented to you and not just sent by an uncaring company. Further evidence of this is the little packet of Haribo — yum!

Now, one of the things I like is the idea of trying out brands you normally wouldn't have purchased. I own the entire Scalecolor and Secret Weapons ranges already, but that's because I have a paint addiction, or so FPM staff keeps telling me!

The box included three of the Scalecolor matte blue range and 3 of the Secret Weapon Metal and Oil paints. Just a note about those who haven't looked at Secret Weapon paints; some of the colours they have in that range are beautiful and not just for the intended purpose. One of the rust colours is a wonderful skin shadow, for example.

Also included is a Life Color exhaust pigment and a Warcolour's gloss. All these paints can be used to recreate the effects listed in the guide. Despite the low cost you can see, they aren't just going for inexpensive brands, but rather they are creating sets that are practical, despite this meaning less profit for the company.

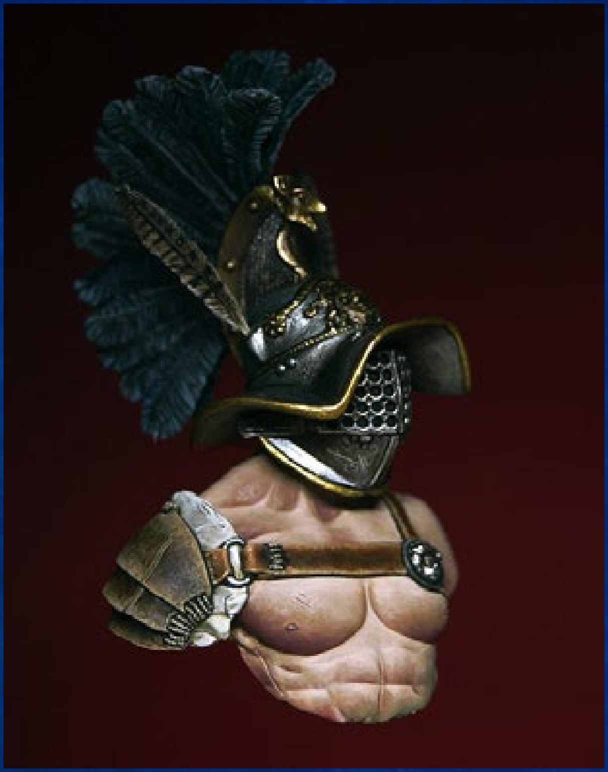
I won't go into the properties of the individual paint ranges, because I have reviewed Scalecolor and Secret Weapon in past issues of FPM.

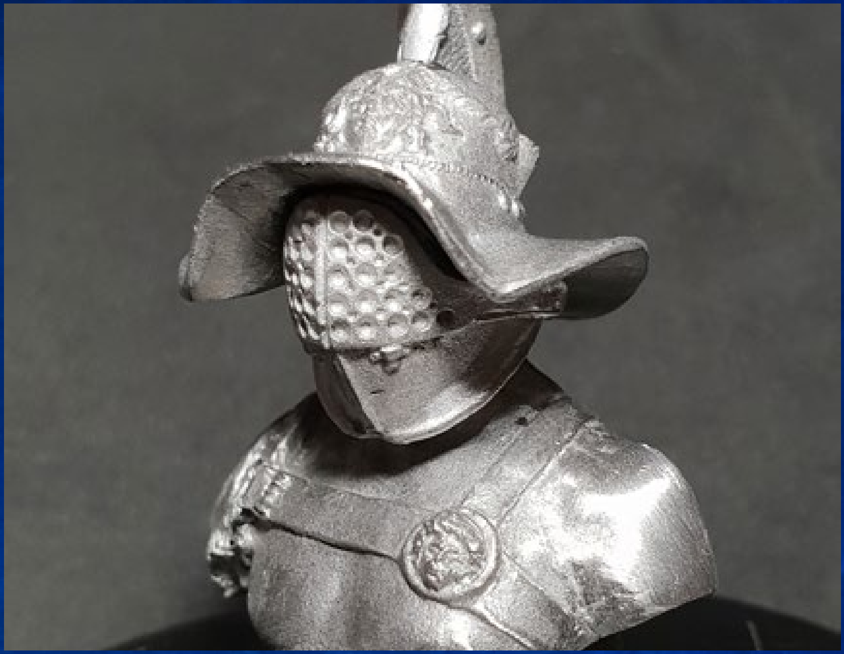
Inside you will find a useful guide to using the paints in your box — this is excellent. Not only are the guides clear and concise, it minimises the chance that you won't find a use for your paints.

Conclusion

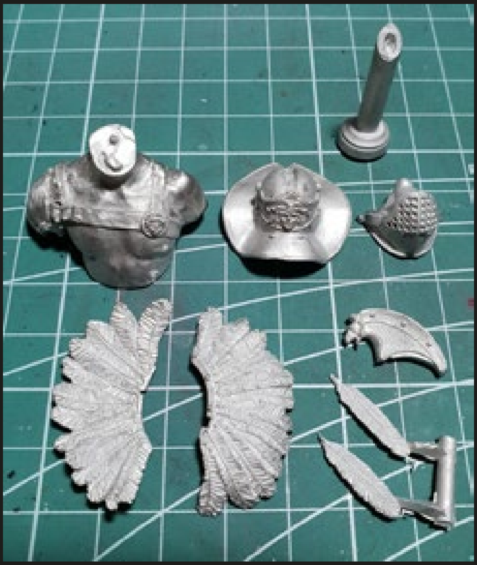
I would love to see a skin selection from Asset Drop and will chat with Andy about putting one together. ☺

If you'd like to have a look at these for yourself, then head over to their website and you can also check out their Facebook page; give them a like if you want to be kept informed about up and coming releases.





Pegaso Models' Gladiatore



The hard-cardboard box is the usual you always see from this producer, so nothing more needs said about it. The kit comes wrapped between two thick layers of foam, safe enough to resist any kind of stress.

As usual from Pegaso Models, their kits are made in white metal that, despite their high quality, is starting to suffer as the gap in quality between metal and resin, with its advantages, increases. Add in the further advantage of a high-resolution print from a bust designed in 3D and the difference is striking! The main problem [with metal] is its weight with respect to its size and the fact that only a little support keeps it supported above the plinth. The use of pins, especially between support/bust and support/plinth, is mandatory.

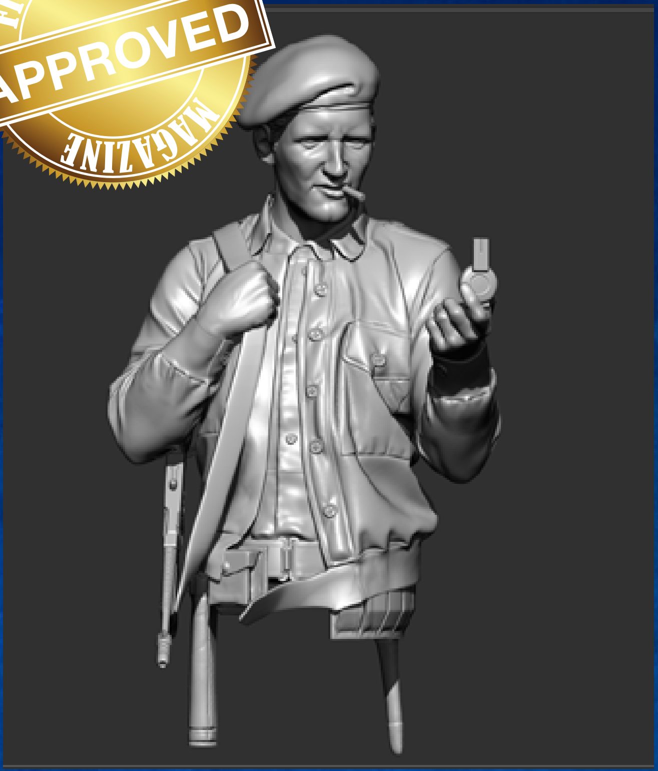
The bust has no options for the covered face inside the heavy helmet. This respects the historical aspect of the character and, in my opinion, is a pro point also about its charm. The quality of the cast is very good. There is something to clean and sand off inside the helmet just to make sure the parts fit well together, but it's a matter of some very small things. After a few minutes' prep, you'll be ready to pin and glue.

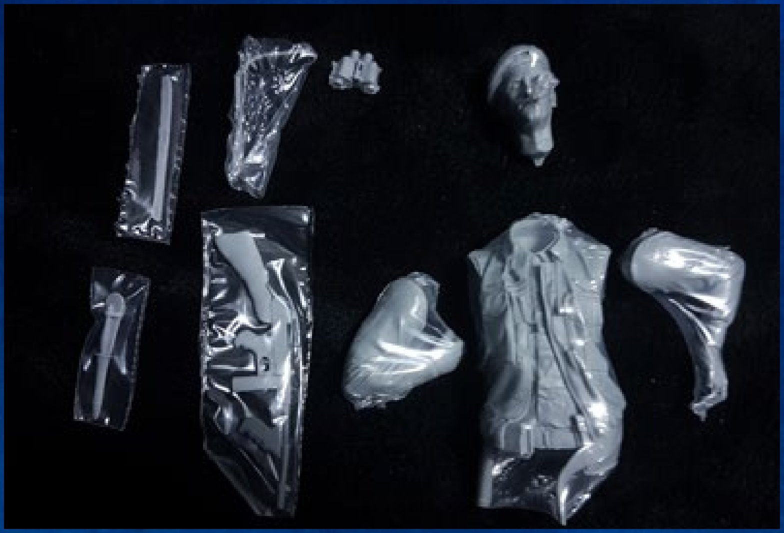
Assembly is fast, easy, and all the components fit perfectly with each other. Once more, I pray that you use pins everywhere to avoid the risk of having to watch it fall apart under its own weight during transportation.

Pegaso Models

Conclusion

Considering the heavy helmet, this gladiator could have been a Thraex or Murmillo type of warrior. It's a very nice approach to start with this kind of subject and historical period using this kit as an introduction. It can represent a quick and educational bust because it has so many textures to paint: skin, leather, feathers and metal, etc. It also can bring a lot of fun to any level of painting.





RP Models' Major Anders Lassen

1/9th Bust

This bust is limited to 200 copies. The bust itself is a beauty and has been sculpted very closely to his actual likeness. The range of busts from RP are limited to 200 copies and come with a printed flyer with the cast number hand written on it.

The torso alone reaches almost 100mm with the weapons. The bust comes in nine pieces and each individual piece was shrink-wrapped. Busting out the craft knife, I opened each packet slowly as not to cut into the resin. First was the torso which is always my starting point in a review.

The torso is one hell of a chunk of resin sitting comfortably in my palm and weighing a good few grams at least. The detail is superb; this is the largest scale bust I have reviewed, and I must say I am not disappointed. The torso has key holes where the other pieces fit in to and they fit really nicely—well enough that most will not need any kind of putty. This to me is perfect. If all models could be made in a way so the hobbyist didn't have to fill gaps, that would make the whole process much quicker. However, this is just a dream.

I do have two issues with the torso. I always bang on about mould lines on models and I have had miniatures come to me in perfect shape, but this model does have two lines, one each side running from the armpit down to the belt. But this being resin, it is very forgiving, and these lines will be scraped and buffed within minutes, so not a massive issue.

His neck, on the right side, has a mould line with a tiny gap which will need some attention, but again this will take minutes. The cigarette looked like it had snapped, and someone had glued it back together.

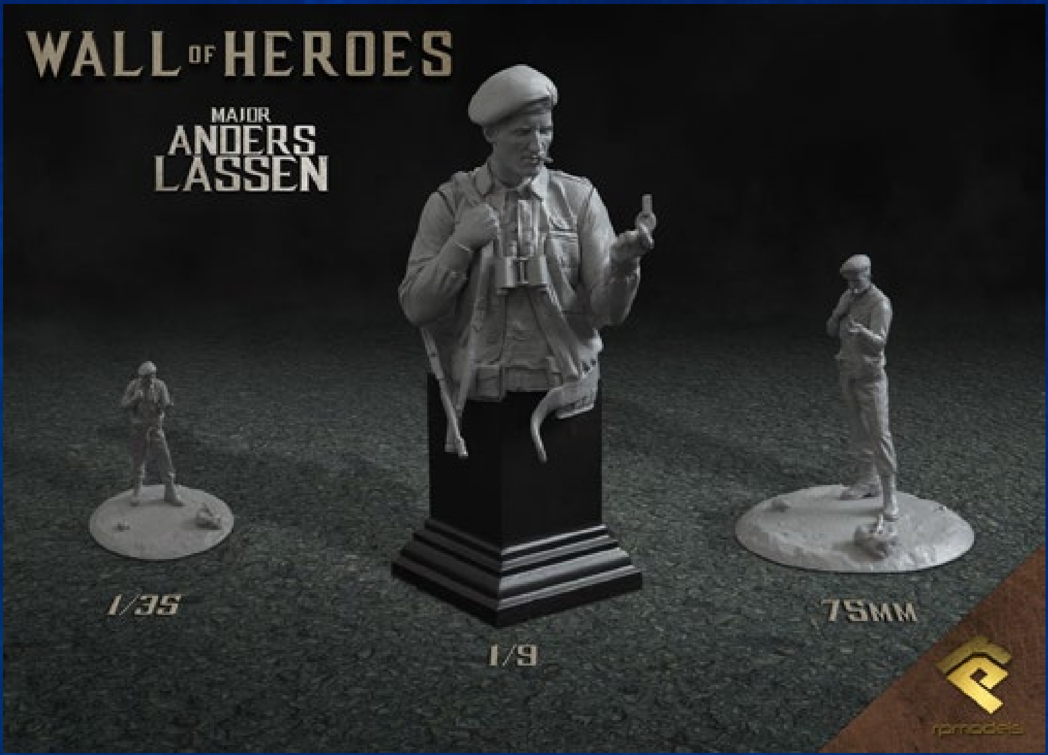
The arms fit perfectly into their sockets. There are mould lines on the inside of each arm and the left arm is holding a compass and the mould line goes right through it.

The rest of the pieces are equipment. The binoculars are in scale and fit in place great. Except where they hit the torso they are set so it looks like the material of the jacket fits around the binoculars instead of looking like the binoculars have squashed the material down. The straps for the gun do have mould lines. The dagger was perfect, and I can't pick a fault with that. I'm leaving the gun until last as because during the shrink-wrapping process the gun bent a little, so using a hair dryer I straightened it. There is a mould line along the top of the gun, but with the right tools will look perfectly smooth.

Conclusion

I have written quite a bit about this piece and pointed out several flaws and I may sound like it is not a great piece, but in hand, the piece is fantastic. All the preparation to get this piece to the undercoat stage will take no more than 20 minutes.

The Major Anders Lassen bust is a fantastic piece and portrays him very well. The cast is also full of textures such as the beret, which is sculpted with that brushed wool texture and the equipment is full of texture, too. I cannot say enough good things about this bust.



1/35th Miniature

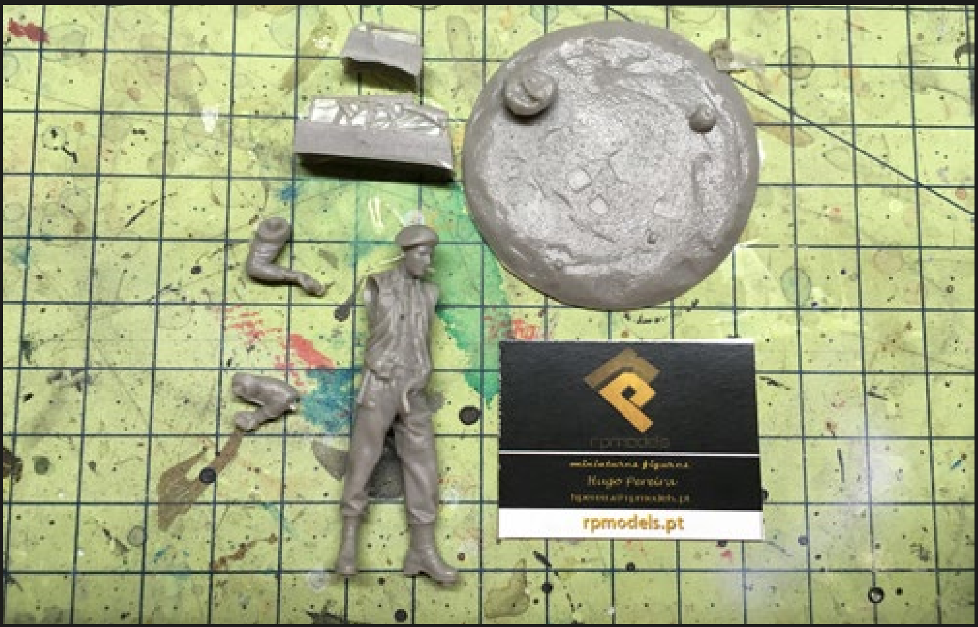
While Normski had the bust version of Major Lassen, I received the 1/35th figure. Like the bust, the figure came well packaged in a similar styled box. The parts were all in a bag carefully bubble wrapped. One can't really ask for more, and it shows that care has been taken with this from the start.

The 1/35th figure comes in seven parts including a base. The main piece of the model is the combined head, torso and legs. While some clean-up was needed, for the size it is really very minimal. The only thing to nit-pick at is an air bubble in the beret, which really is nothing at all.

The cast is very crisp, capturing details like the trouser seams, belts and gun holders. I find the face a little soft, but it is most definitely Major Lassen; so, for the size of piece it's excellent. There are sockets for the arms to attach into much like the bust. This is something I like very much because done well (and in this case they are), it provides a secure and snug fit.

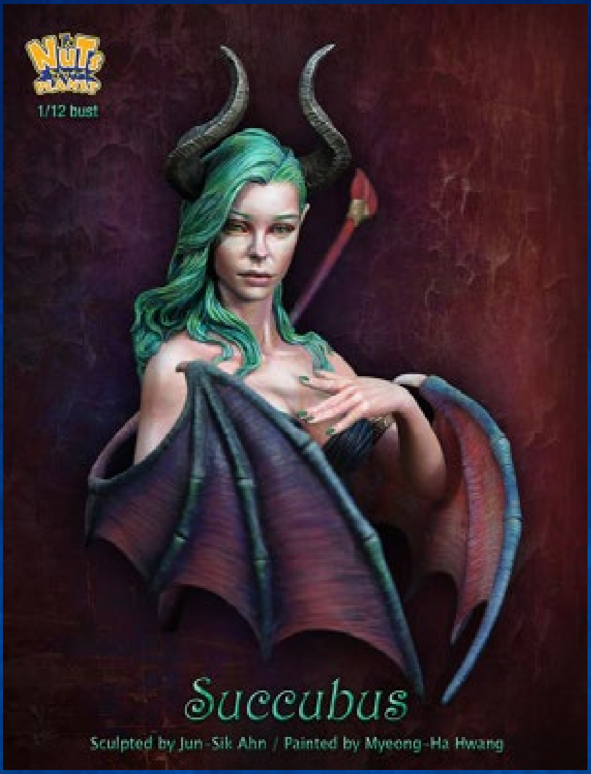
Onto the rest of the parts. The arms, while also very detailed, have mould lines along the bottom of them. Not a big deal and easy to clean.

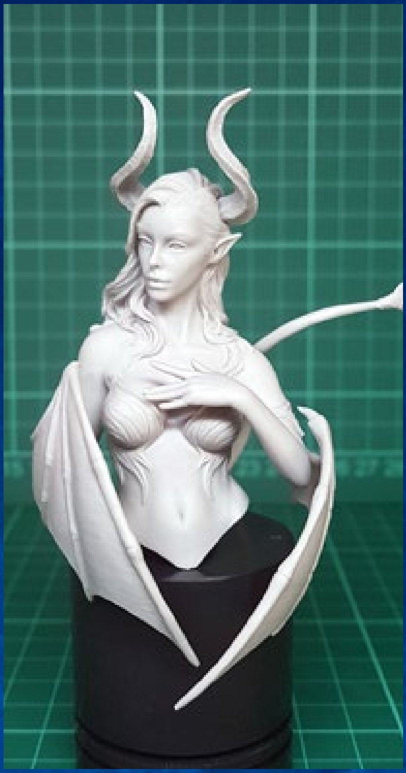
The rest of the pieces, which consist of two guns and a pair of binoculars, have a lot of flash around them. This is to be expected due to the difficulty in casting these pieces. I personally thought they were expertly done. A word of caution when cleaning these pieces—you need to be very careful not to damage the objects, so take your time.

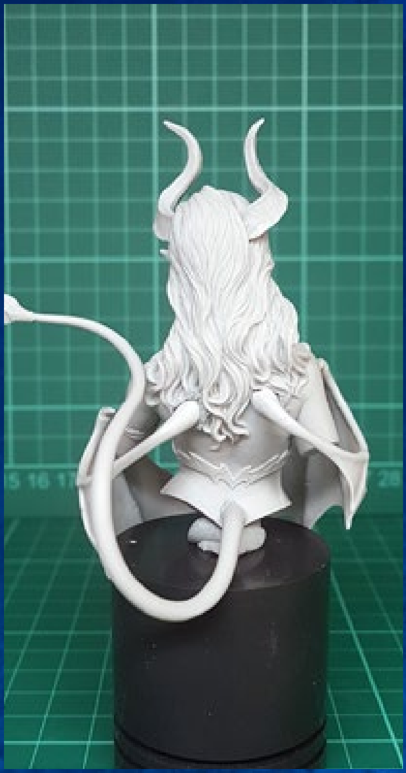


Conclusion

Overall the figure is an excellent complement to the bust, showing Major Lassen standing with compass in hand. It is very well designed and cast. Unlike the bust, the figure is not limited and can be purchased for around £13.00.







Nutsplanet's Succubus

This kit comes in seven pieces. The main body, a set of wings, two horns, one arm and a tail.

Looking over the main body, she is delicate and beautiful. I almost want to forget putting the other elements on her and just paint her as is, as she would also make a stunning elven bust. Looking across the main body, there aren't any mould lines to remove. This copy has just two gates attached to the arms and one gate that runs along the pint of the bottom of the abdomen. All these will be easy to remove with minimal effort. She has two small holes in her head for the horns to be slipped in. A quick look at the box will show you which way they go around, but it's pretty simple. There are another two holes on the back of the shoulders which, of course, are for the wings, one in the base of her left arm for the arm to slot. Lastly there is a single hole in the base of the back for that tail. Looking at her features she reminds me of the Seiren from NP 1/12 range, but that isn't a surprise as it is sculpted by the same person.

The horns are long and slender with a delicate detail. They have small tabs on with A and B on them, as you hold the bust with it facing you these show the order the horns go into the slots, also the ends of the horns are both shaped differently, so there is just no getting it wrong. The arm, like the horns, is slender. Nutsplanet has put an arm cuff right where the join is and it fits so nicely you don't even have to fill it.

The wings are very thin, but not as fragile as you would first think. They have some small gates on them to remove. I would advise a little caution here as you can damage some detail when removing one that is on the spike of the wing. This is probably the only negative thing I have been able to say in a long time about any NP release, but as said, with a little caution you'll have no issue what-so-ever. When in place they wrap around her like she is protecting herself.

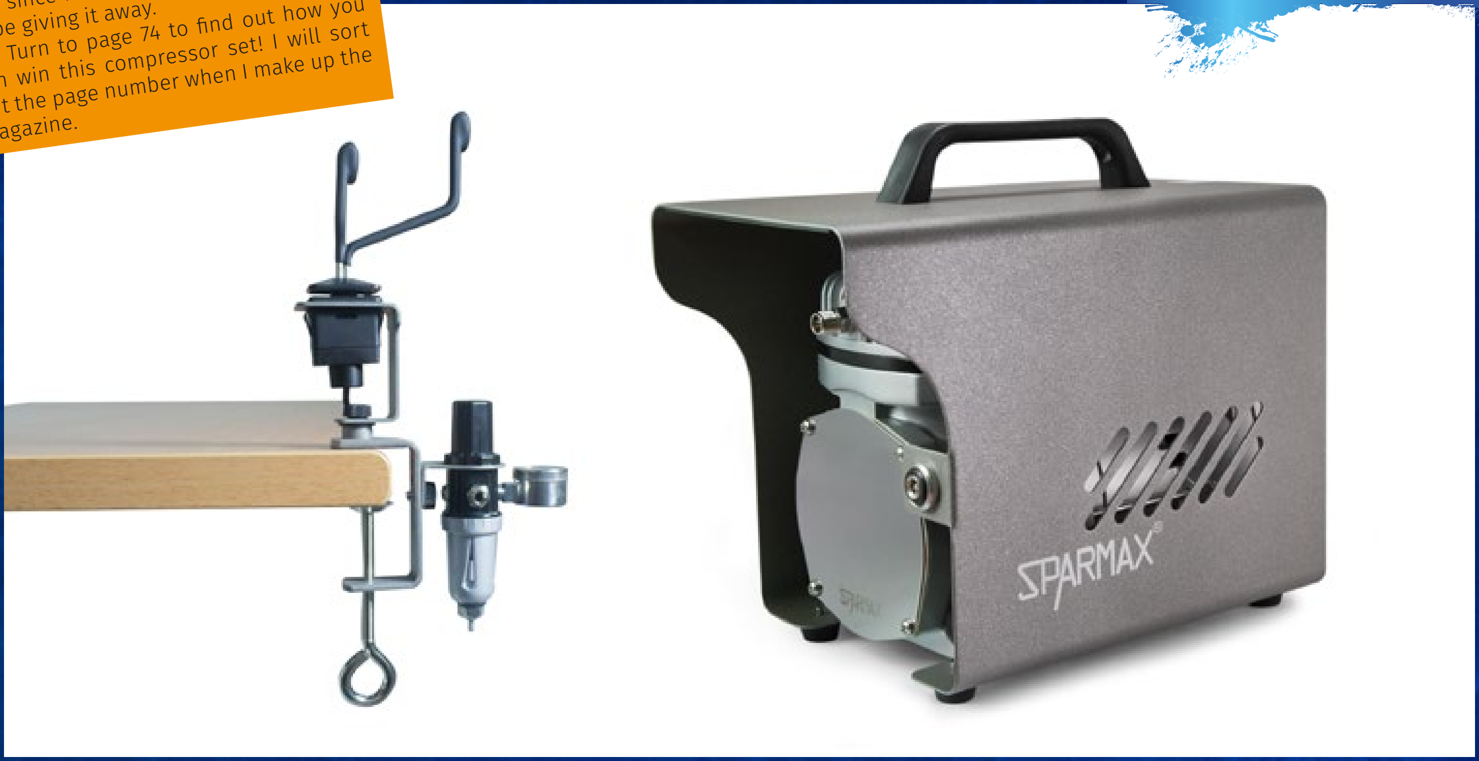
Lastly, we have the tail. It is long and has plenty of movement in it—you can almost imagine her swishing it as some unlucky victim succumbs to her beauty. Just a small gate and tab to remove here and it fits right into place.

Conclusion

Jun-Sik Ahn, like his Seiren, has produced another beautiful piece here and if you like beautiful female fantasy busts, or are a fan of Succubi then I can highly recommend this piece. I think she may appeal to a wider audience with her slightly smaller size as it can tempt people that paint mostly full figures to attempt to move into the bust genre.

The great people at airbrushes.com provided this compressor for this review and since it's our 50th issue we're going to be giving it away.

Turn to page 74 to find out how you can win this compressor set! I will sort out the page number when I make up the magazine.



Sparmax Zeta Airbrush Compressor

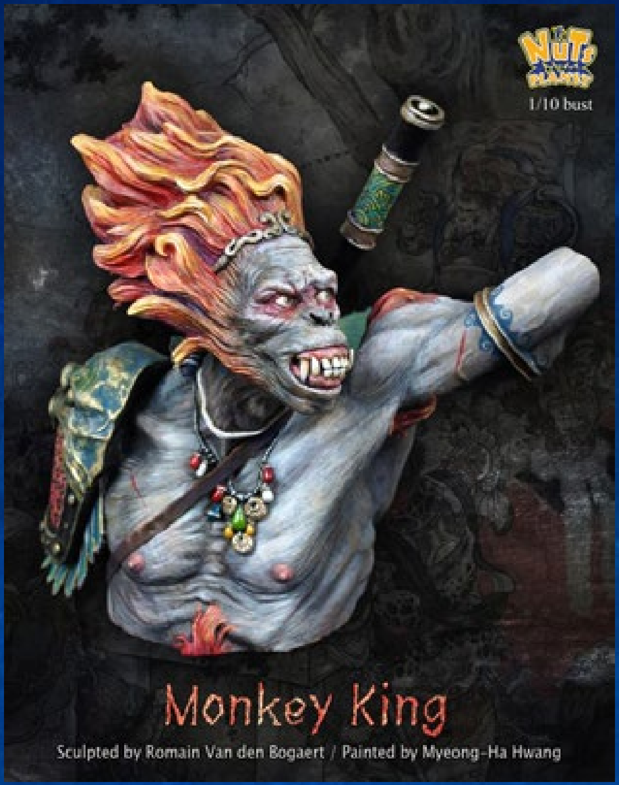
When I reviewed the ARISM, I did note that there were a few issues. The first was that the unit vibrated somewhat and for practical use I had to place the compressor on a high box next to me, but off the table I was using, so I could utilise the Smart Stop feature without any vibration affecting my painting. There was also the problem that there was no airflow regulator on the compressor, which didn't matter to me at the time because the airbrush I was using had a M.A.C. valve but would be an issue with most other airbrushes. Sparmax looks to have solved these problems with some well thought advancements.

The Zeta compressor is the same type that was in the ARISM set, which is a great little oil less compressor that runs pretty quietly. If you follow the instructions and give it a ten-minute rest after forty minutes of continued use, it should last years. I used the ARISM during one painting class that I attended where the humidity was very high, and moisture was an issue. The ARISM set didn't have a moisture trap, but one was provided as an accessory in the set. Un-regulated, it chugs out a health twenty P.S.I. which is enough for anyone's needs from simple priming to some basic work, but where the ARISM faltered was you cannot reduce this pressure for fine detail. The Zeta has both of these issues covered by providing a detachable air regulator with a moisture trap included.

One of the best features of the ARISM was the Smart Stop function which is an airbrush hanger carefully weighted over a switch that turned the compressor off, so when the weight of the airbrush was on the hanger it would stall the compressor. The problem with this is that for it to work you need it next to you, preferably on the table, but in practice, the compressor vibrated too much making it impracticable for it to be on the table… The clever people at Sparmax have fixed this with a very clever new attachment. The new Smart Stop switch is now detachable and can be fitted to any desk or table top — meaning the compressor can go down on the floor underneath where it can chug away to itself, leaving you in peace to paint on a nice stable surface. This also reduces the clutter on your painting table, which we all know is a godsend. Also included in the set is a two-metre braided air hose which is a very nice quality hose.

Conclusion

I love the ARISM because it enabled me to take my airbrushing with me. It's not the compressor I use at home in my paint studio; it was never supposed to be, but for on the road, it does the job well. The ARISM – Sparmax's first portable compressor for the more advanced user, illuminated a couple of problems that the Zeta has answered. In fact, I would say it has gone further than that. The Zeta has now become a portable compressor that can be used at home every day. All in all, this is a brilliant bit of kit for the serious painter!


1/10 bust
Monkey King
Sculpted by Romain Van den Bogaert / Painted by Myeong-Ha Hwang

NP-B029
1/10 scale resin bust
Monkey King
Sculpted by Romain Van den Bogaert
Painted by Myeong-Ha Hwang

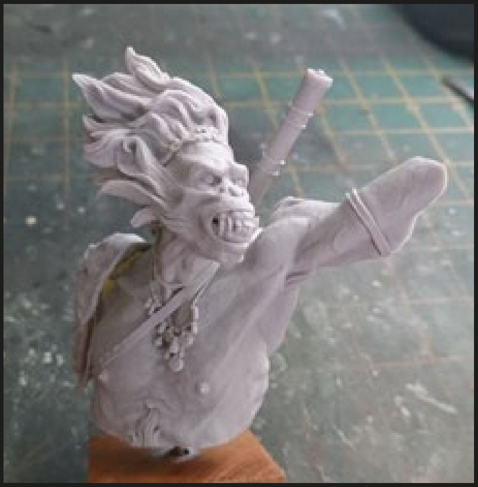
Nutsplanet's Monkey King

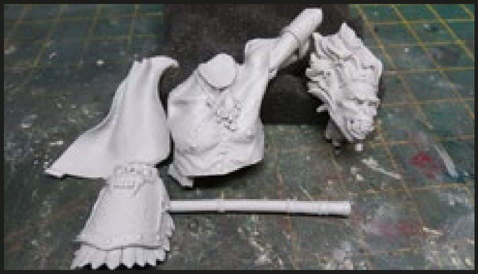
Pulling on the history of this piece, sculptor Roman Van Den Bogaert used it as inspiration to pull together this crazy bust. Taking pieces from the lore of the piece, along with some illustrations from the venerable Terada, Romain was able to come up with this incarnation of the Monkey King for Nutsplanet. It appears closer to that of an ape look, instead of a human with facial hair.

The piece comes within the traditional Nutsplanet packaging. The hard card board with the box art painting is done by Myeong-Ha Hwang and shows the different angles, allowing the buyer to see how all the pieces go together.

You can see in the photo of the pieces that it comes in five parts; the head, body, cape, bo-staff, and shoulder pad. Each is cast in high quality resin, with the resin vents being placed in easy to clean up sections. Actually, since the resin is less brittle and softer, clean up was quite easy for the piece. This made for some good fitting on the bust.

Assembly was quite straight forward, and he is already on an easy to use socket ready for priming. I have gone through and added some yellow Milliput to the shoulder gaps just to make it sit better for myself, but it could be left without.





Conclusion

Overall another great kit from Nutsplanet. This is one that shows off a talented sculptor's work. It has a great paint job to inspire you with, but also an easy to assemble bust that leaves plenty of opportunities for some interesting texture freehand work throughout it.

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I have followed RPModels since they first emerged, and they very quickly became a recognised brand associated with excellence and innovation.

COMPANY SPOTLIGHT

Interview by **Terry Cowell**

rpmodels

The company owner, Hugo Miguel Mendez Pereira, has never been happy to just perfect what RP releases. Although there is nothing wrong with that, he wants to improve with every new release and it's this attitude which is partially responsible for the incredible success they have had and the constantly growing army of fans eagerly awaiting each new release. There are only a few companies that have built up this kind of reputation and it is evidenced by how quickly their releases fly off the shelves.

I have been fortunate enough to get sight of some of RPModels upcoming releases ahead of Euro Miniature Expo on September 22nd & 23rd. If you are there, you can meet Hugo in person. I wanted to catch up with RP and shine the spotlight on their success, ambitions and to ask what they have planned for the future.

» hi hugo. welcome back to fpm. for the readers who are not familiar, please tell them a little about yourself.

Hello, Terry. First of all, I want to express my gratitude to you and to the FPM staff for the opportunity that you are giving me to do this spotlight. About me, I'm Hugo Pereira, I am 39 years old and I'm the owner and founder of RPModels. I was a doctor in the army and now in a private hospital. I love my work and I try to give the best I can for my patients and family. Sometimes it's difficult because there are other factors that don't allow the team and I to win all the battles, but we make a conscious effort to do our best; this is also the spirit of RPModels. We try to be the best we can and improve upon the previous day; in this way we have steadily improved and continue to grow. I believe this helps us grow in a professional way but most importantly of all, we grow as a person and as individuals.

Many people ask me why I have the name RPModels. If you allow me, I will explain. When I started this adventure, I started with another person. R is the first letter of his family surname and P from my family surname, Pereira. When we decided to take different paths, I considered changing the name and decided in honour of my father to keep it. Unfortunately, I lost my father in 2008.

My father was called Raul Pereira (RP). I felt a big loss and when this happened I remember wanting to give up on everything. But my director and my girlfriend (now my wife) wouldn't allow this and today if I have my profession, it's because of them. RPModels are the initials of my father's name. It's a tribute to him ... so I maintain the name of RPModels.

rpmodels
MAJ. JOHN HOWARD

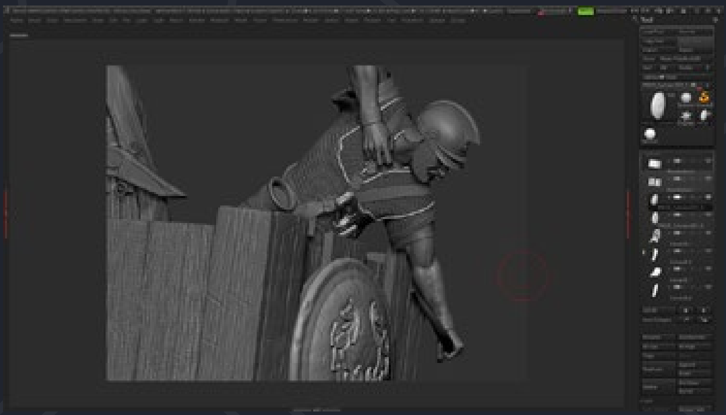
» it has been a privilege to watch your company grow alongside your ambitions since the end of 2014. what was it that made you first start the company?

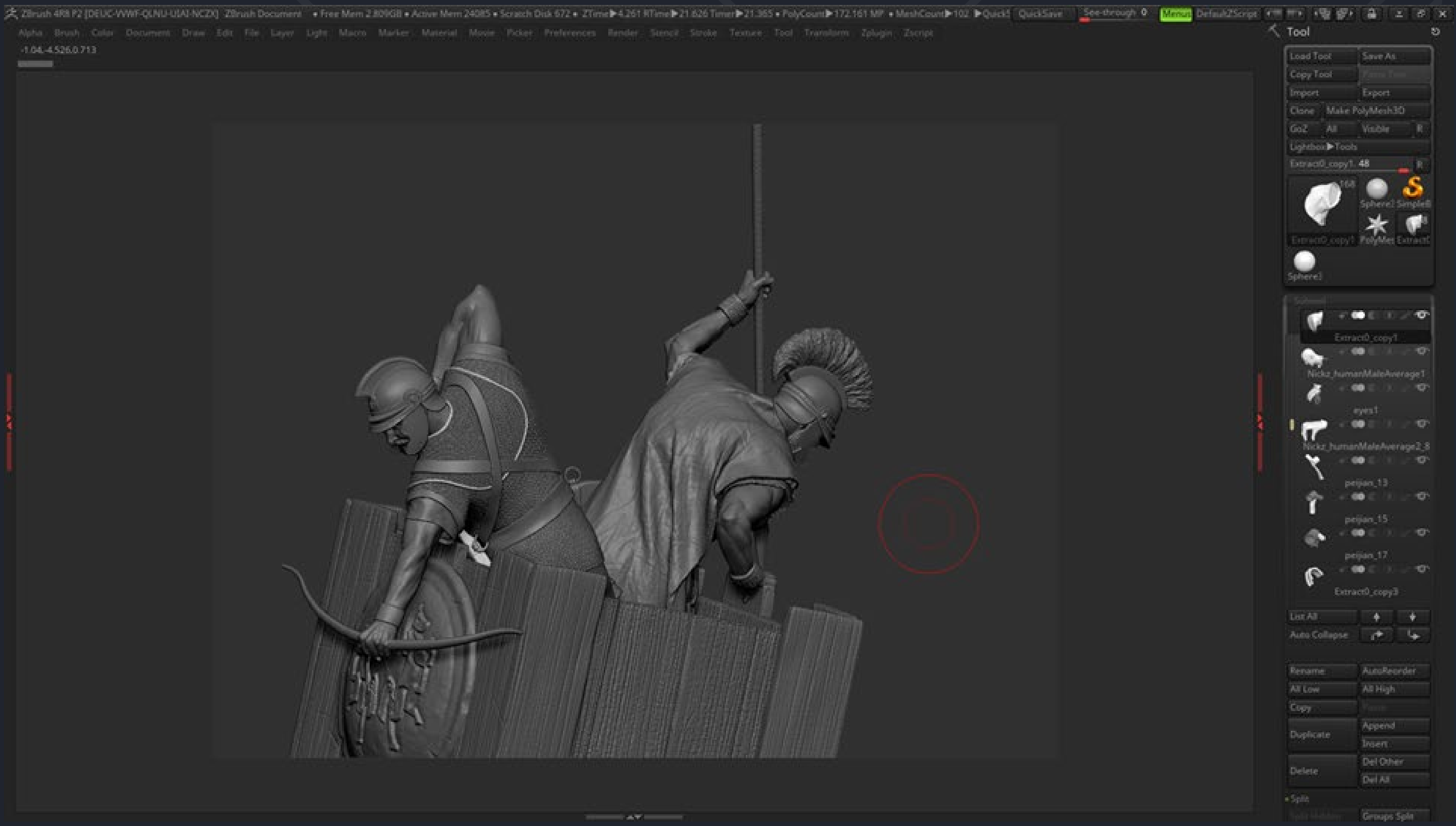
Officially, RPModels was born on 08/04/2015. I decided to start the company because of a personal issue. I was in military commission in Kosovo (2009) and Afghanistan (2010). During my last commission I saw many people die. This left me with many unresolved questions. Today I see those things with more tranquillity, but the questions about the things I witnessed stay with me. Like the others, my comrades, we all believed we were making a difference. We fought against tyranny and oppression and we fought to preserve human rights. All the names claimed by the sand, forgotten by time and blown away by the wind. I remember one day while out on patrol asking myself, "What did Alexander the Great see in this country to want to conquer it?" I don't know this answer. However, for me the most important thing that it left me with was the idea of bringing the memory of those forgotten people back into our lives. I want to honour people in this way by attempting something remarkable. If today we live in a free world, it's because many people helped us move towards that – people that gave everything they had including their most precious thing. They gave their lives for a free world, free from oppression and tyranny. My focus is bringing these people back from the fog of obscurity and to talk about and respectfully remember them. This is the most important thing for RPModels and for me.

> my focus is bringing these people back from the fog of obscurity and to talk about and respectfully remember them. this is the most important thing for rpmodels and for me...

» what have you enjoyed most about the journey that led to you being the company you are today?

In the beginning it was very difficult. Some people were sceptical about 3D printing. I recall comments similar to '3D is a sculpt without soul.' '3D won't survive'. When I first showed the John Basilone bust on Planet Figure, I remember one guy that saw the limited edition of 500 and he remarked 'If they are aiming for the US market, they should do a run of 30 and if they manage to sell 25, they should buy champagne.' These were the kind of comments that a few people had. My thoughts about it today are the same as I tried to convey in the beginning; 3D is just a tool, like a hammer and so on. I think the most important advance is that with this tool we can develop figures with extreme quality and accuracy. I view 3D or traditional as not being so important. It's far more important to enjoy what we are doing. For me this is the best way to honour people. Then as we advance we can learn better anatomy and increase our knowledge of military history. I must say military history is another of my passions. If you do something with passion and with dedication, the final result will be amazing, and I think this is what happens with RPModels.

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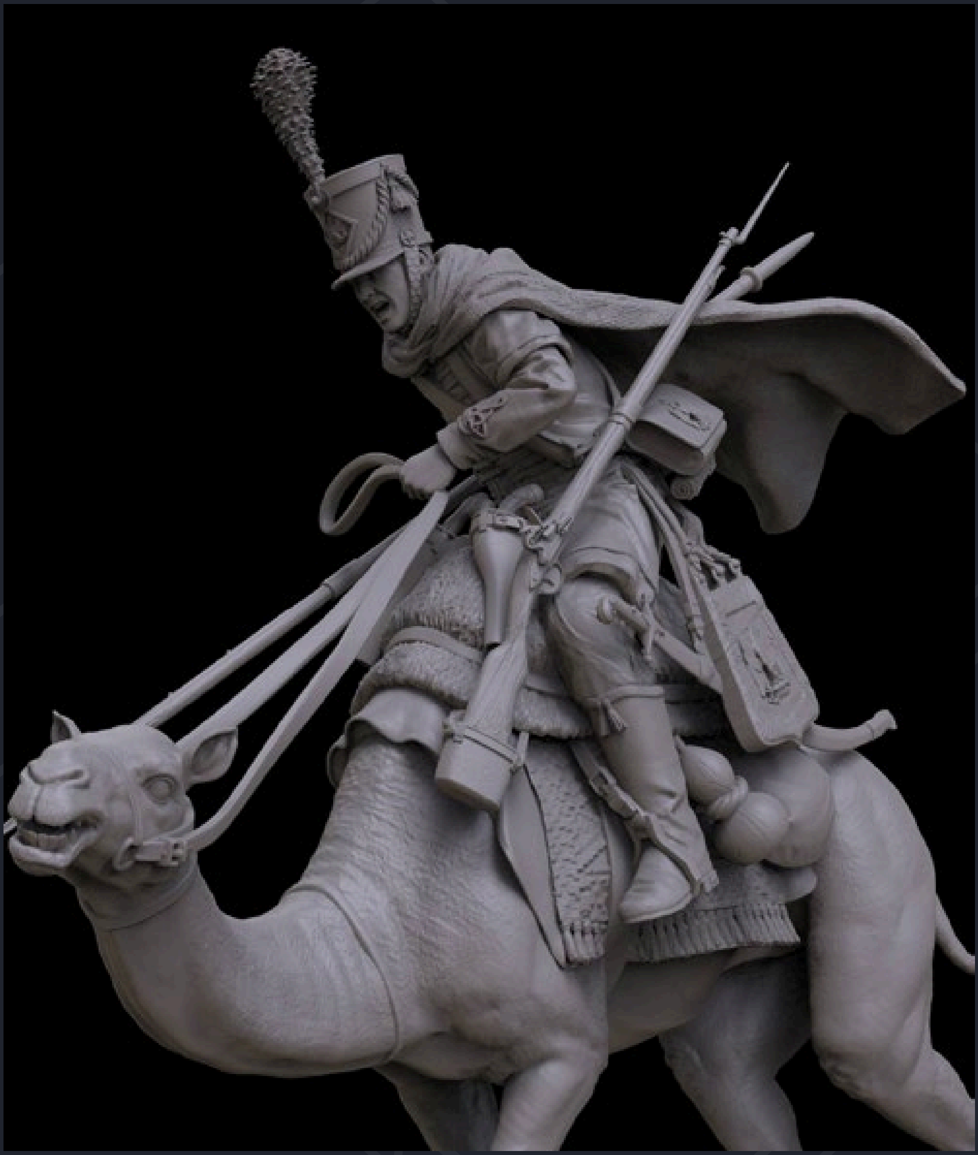
Extract0_copy3
List All
Auto Collapse
Rename
AutoReorder
All Low
All High
Copy
Paste
Duplicate
Append
Insert
Delete
Del Other
Del All
Split
Groups Split

» you always take great care to thank anyone you feel has helped you even by spreading the word or liking one of your facebook posts. you include thanks to everyone at planetfigure.com on your product packaging and treat everyone with humility and kindness. i think this has endeared you to the public and since we are friends outside of facebook i can validate this is really you. not just a public face. do you have a business philosophy?

Terry, this is something that I don't have. It's more a question of manners, in my opinion. When you put a post in Planet Figure, Facebook or other social media, people leave comments, criticism, suggestions and so on. If people talk with you its respectful to try to answer. It's the same if I'm talking with you in person and you don't reply. I try to answer to everyone. I remember when Sun Tzu in 75mm was sold out in the RP stock in 8 hours and I had to tell everyone it was gone. However, people continued to send me messages and information about him. I still answered everyone and told them to contact my partners because they may still have a few. RPModels is a growing business. I remember when I launched the French Dromedaire Regiment, it was also sold out in the company stock within 5 days. Then when we launched the 1/10 Spitfire Cockpit with Douglas Bader, again it was sold out in the company, this time in 3 days. Then Sun Tzu. Next, I will launch in Folkestone 1/12 Carthago War Elephant Bust and Boudica in 75mm and both pieces are reserved for release at this event. I share with some friends and my partners and everything is gone, so we are improving; people trust in us. I have a personal flag. My figures' renders are the same as my real figures. I don't change anything. I feel very happy and for me it's a victory when I share the renders and when people see the real photos say to me 'Hugo, the photos are much better than the renders.' When I hear this, I feel very proud of RPModels, my team and of myself. We are growing stronger and better. We are also doing works for museums, like the last Otto Hoddevik and Martin Linge. We also have a partnership with a big hobby company and in the next year more news on this will come. We are working on developing figures for other companies. There is a lot of work and responsibility, but I approach this with the same positive attitude I have when creating figures and I think perhaps this is the secret. I don't have a philosophy, and unfortunately, I do make mistakes. I recall only a few months ago I gave to a company permission to produce the French Dromedaire Regiment for me. Lots of customers at shows and via email still ask for this figure, but it's gone. I sold the 300 pieces and I won't do another piece. I have a limited edition of 300 and so I will never produce the 301st. I thought it was a good idea to allow people to have the figure, but in another scale, in 120mm. I considered that perhaps this would be helpful towards the people who were not able to buy it in 75mm scale. Sadly, some people don't see this in same way. This is a simple example that sometimes we think we are doing a correct thing and people don't like it. And for me this is very important, because RPModels isn't Hugo or Nuno. RPModels is every one that believes in us, that gave their time to help us make corrections and provide research information and photos to help us develop better figures. This support for us has been invaluable and most importantly it creates unity. Together we form a friendship. RPModels is a big family. We want to try our hardest for our friends and they all want to see us succeed. I'm very happy because I have the chance and opportunity to belong to this wonderful family.



> rpmodels is not hugo or nuno. rpmodels is every one that believes in us. that gave their time to help us make corrections and provide research information and photos to help us develop better figures.

» how does it feel when your miniatures win awards or get painted to display level and entered into shows?

This is a very good question. To date RPModels has been awarded 3 Modellbau Gold Medals in the Nuremberg Toy Fair. 2016 with Lord Lovat, 2017 with Blondie Hasler and 2018 with the French Dromedaire Regiment. We have entered 3 years and earned 3 gold medals! For me and the way I see this, it's an indication that confirms we are doing things in the right way, but that said we still have many things to improve and improve. Also, it's really important to recognise that the medals and prizes don't belong to RPModels or to me, they belong to RPModels' fans, friends, critics and supporters. After all, what is RPModels without the friends, fans and supporters?

BATTLES AND COMMANDERS
MAJOR HERBERT GEORGE 'BLONDIE' HASLER

FANTASY
SERIES
GOBLIN
75mm Figure
2015 © All Rights Reserved

rpmodels

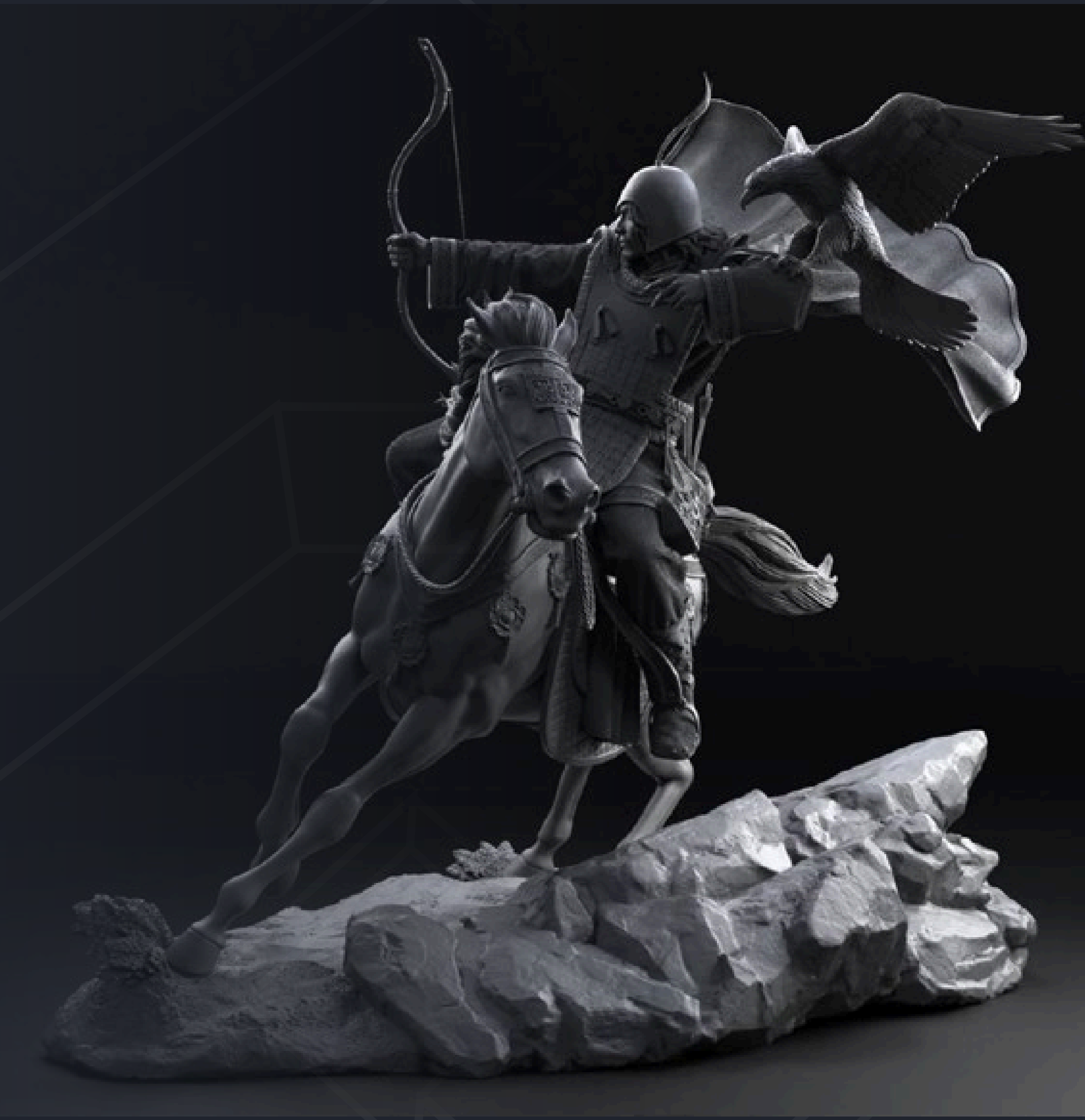
» your military and historical pieces have been incredible, but you originally planned to do more fantasy pieces after the goblin. has the success and demand for the historical and military pieces taken over?

This is another interesting question. I'm a big fan of historical figures and I think it's easy to recognise that, but I will try and clarify where we are. For me, it's a challenge to dream up completely new creatures or mystical beings. Perhaps I have a poor creative imagination. Maybe in part because of my professional background working with specific images or analytic values. I find it difficult to imagine and conceptualise new things. However, I can reveal that I am already planning more fantasy figures; it's already in development! We will work using the mythology of different countries and civilizations. One exclusive reveal for FPM readers is that I will be producing Thor mounted on a goat chariot. We are still finalising the base details and then we start further developing the concept. So many figures are coming, and in a few months, I will begin another company focusing on fantasy figures. I have a friend that is helping us, too … Paulo Carrelo is painting our figures to show on our stand, which allows us to present our figures with more life.

Regarding the military figures, there has been a big demand for all my figures. We experienced problems in the past because people said, 'The pose isn't correct' or 'don't work that way' and so on. We took these comments seriously and in response we now test all the figures in software for movement to ensure 100% that everything works realistically. We play with wind to give the correct pose for the capes, and so on. This does mean our figures take longer to develop, but the improvements are worth it. I'm always trying to improve with this issue and I can assure you that we will always seek to improve. We are always striving to do better and better.

» your miniatures always tell a story. some are very dynamic and others, while stationary, have directive attributes included with the character. has it always been an rp intention to provide a narrative with each piece?

This is always our intention. We study the characters that we work on. Sometimes we spend a month or more. We try to launch our figures when the narrative is correct. I remember with Sun Tzu. I had a significant delay in production. I was at a military graduation and talked with a veterinary friend. I share my images of the Sun Tzu figure. He felt something wasn't quite right and then asked a question that froze my bones. 'Which race is the horse?' I froze – and asked him. 'Which race – I don't understand?' And he further explained 'Yes, there were plenty of horse races; Lusitania, Arab, Nordic, and more.' I didn't know what to say … I never knew this. He added 'This is General Sun Tzu and for this the horse isn't correct.' So, we spent more than two months doing a new horse, but the most important thing is that we did it and we made the horse accurate and even better! If a figure doesn't meet the highest standard it doesn't get released. In answer to an earlier question, I think this is the RPModels' philosophy. For us the accuracy is very important. It's why we study the character and we try to reproduce something accurate but also remarkable in its expression and I feel with Sun Tzu we achieved it. Connect the figure with a part of the history; bring the character to life capturing a precious or defining moment. This is something that I pride myself on and this is RPModels' process.



» which of your miniatures to date has been your favourite?

Well, I like all my figures. They are part of a learning process and they are part of me and RPModels. In each figure that we launch, there is part of me and RPModels' friends, fans and supporters. Together we work hard to develop the best figures possible, but there is one figure that is extra special to me personally … it's Boudica. First, because it's a project that we started more than a year ago. The guys that started work on the project normally worked with computer games, but they were excited about taking on a new professional challenge. I needed to teach things like anatomy concepts, but soon progress was underway. Once they started working on her it, took about 9 months before we finished her. During that time, unfortunately my private life was extremely difficult. While I don't see this as the right place to discuss those difficulties, I only refer to it as it also relates to why Boudica is so special to me. It was a very difficult project to develop at the same time as coping with my personal nightmare. However, with strength and endurance my family persevered. This is where the meaning behind this queen/warrior/lady became important personally. The values that Boudica encapsulates were something that resonated within me. Boudica for me is a symbol of determination, fighting will, resistance and strength … I will dedicate this figure to my lovely wife and son. Like Boudica, my wife showed the same attributes, fighting will, resistance, determination and strength. When I was in Military Academy, I had a professor that talked to us about strategy, the 'most important thing isn't to win the battle… The most important thing is winning the war' I keep these words and put them today in my life and I trust that we will win the war together …

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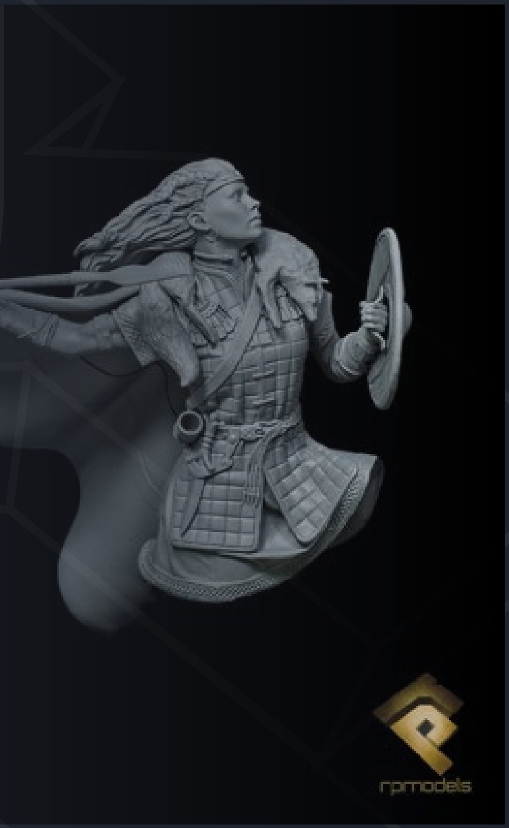
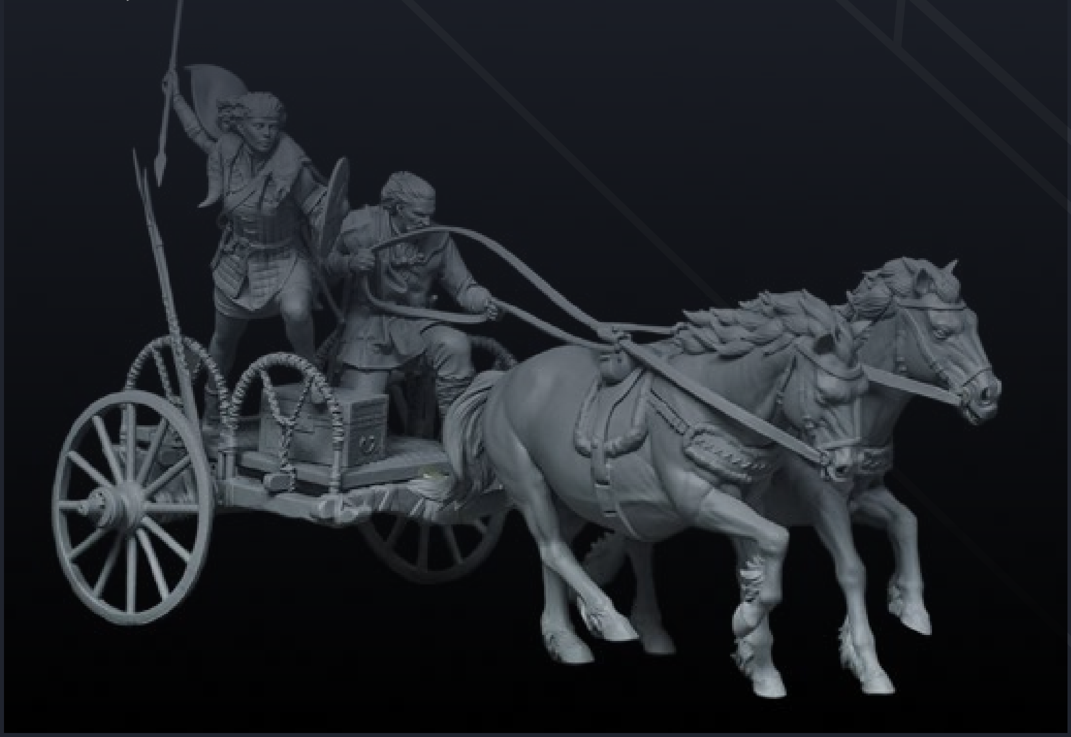


» i know you will be revealing miniatures at euro, but can you give fpm readers any clues about any future releases?

Of course, we can talk about it. I don't have any problems with that. For Euro, I will have Boudica in 75mm war chariot and 1/12 bust. I will have the 1/12 Carthago War Elephant Bust with Driver. We have almost finished a new concept (Bustorama). It's a diorama with busts! The first incorporated into this idea is the Carthago War Elephant, where you will have a wooden tower and inside you will have 2 X 1/12 busts. When you first look you think it's a full figure, but in reality, it's a bust. In addition, we have almost completed the 75mm Full Carthago War Elephant with the 3 figures above. It's a massive project that will be released in time for Christmas. Everyone can ask for him from Santa ☺ This will be the last of the figures we launch this year.

For next year we already decided to launch 5 historical figures, 3/4 cockpits, 1/35 and 1/24 special forces vehicles. It's something that we want to develop with 1/24 special forces vehicles with 3 or 4 figures inside, ready to develop a diorama if you want. Today and after plenty of tests, we now can develop vehicles and bring textures to the materials. Imagine inside a vehicle a chair with accurate textures. It will be a new concept. I decided not to launch anything for a while, so I could concentrate on all the projects that are coming. General Murat, French Artillery, Byzantium Cavalry, Confederate Cavalry, Catafratari mounted on a Camel, and so on – plenty of projects are coming!



» it is always a pleasure to speak with you hugo. we look forward to seeing you in future issues of fpm.

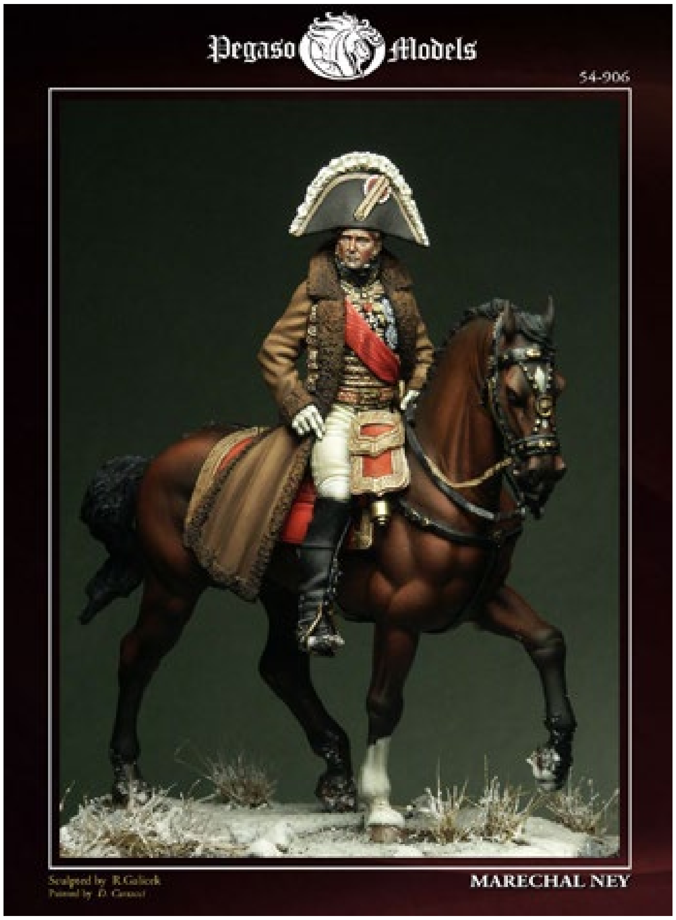
Thank you so much for this opportunity and I'm very happy to have your friendship and support. It's important for RPModels and to me… Once again, THANK YOU to all the RP fans and supporters.

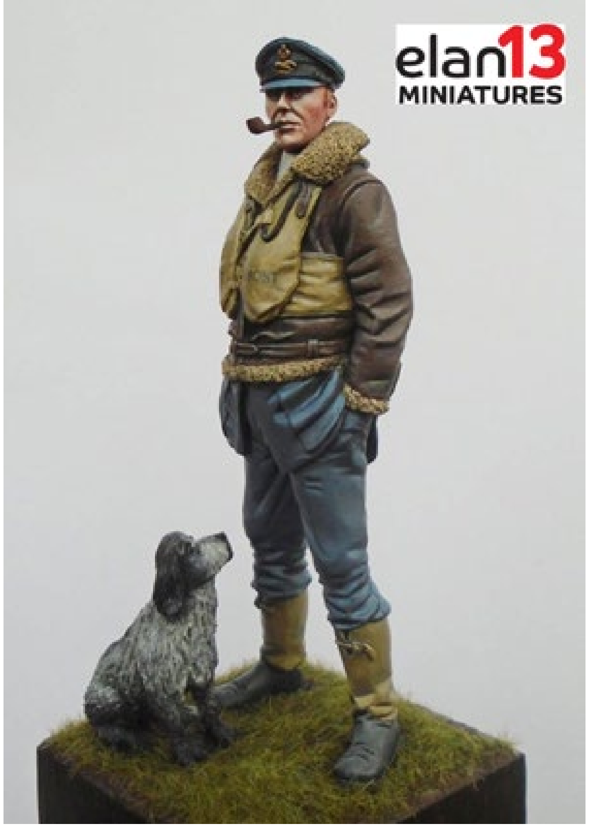
Anyone wanting to purchase from RPModels can find them on Facebook or the store www.rpmodels.pt and also at leading stockists such as El Greco Miniatures and SK Miniatures.

EXPOSÉ

Marechal Ney

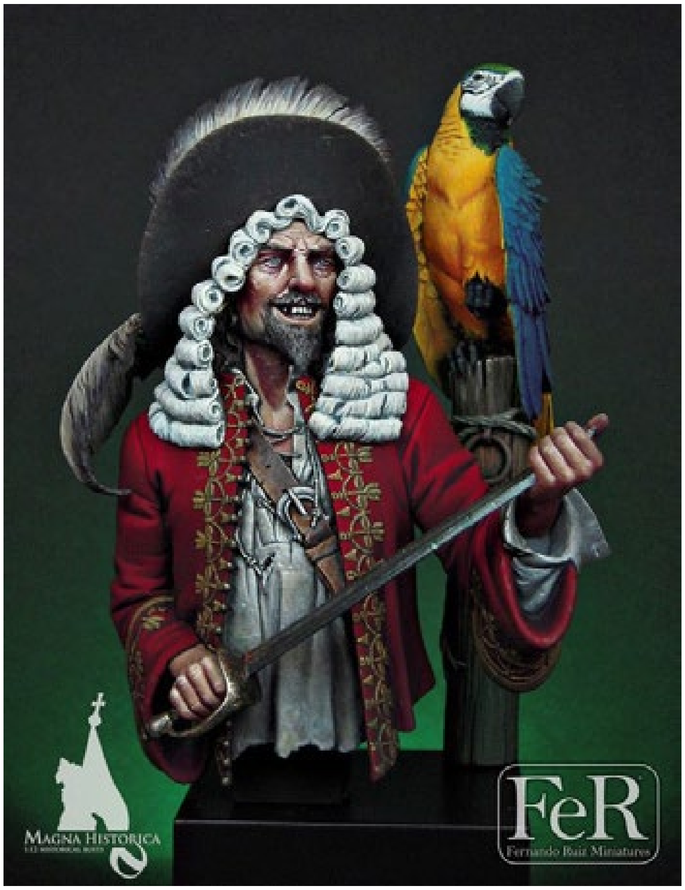
Scale: 1:32nd
Company: Pegaso Models
http://www.pegasomodels.com


Pegaso Models
54-906
MARECHAL NEY


elan13
MINIATURES

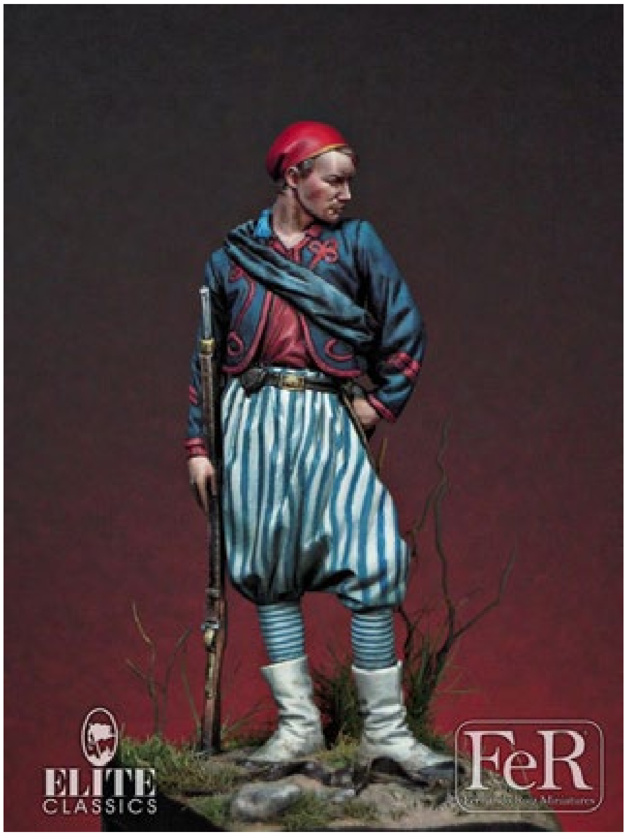
RAF Pilot & Dog WW2

Scale: 1:24th
Company: Elan13 Miniatures
http://elan13.co.uk


MAGNA HISTORICA
FeR
Fernando Ruiz Miniatures

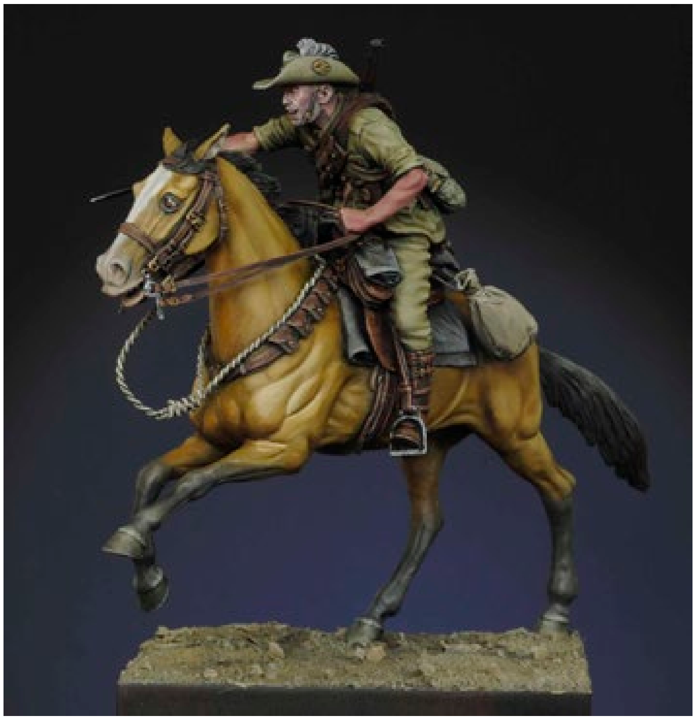
Jean Fantin, St. Kitts 1689

Scale: 1:12th
Company: FeR Miniatures
https://ferminiatures.com



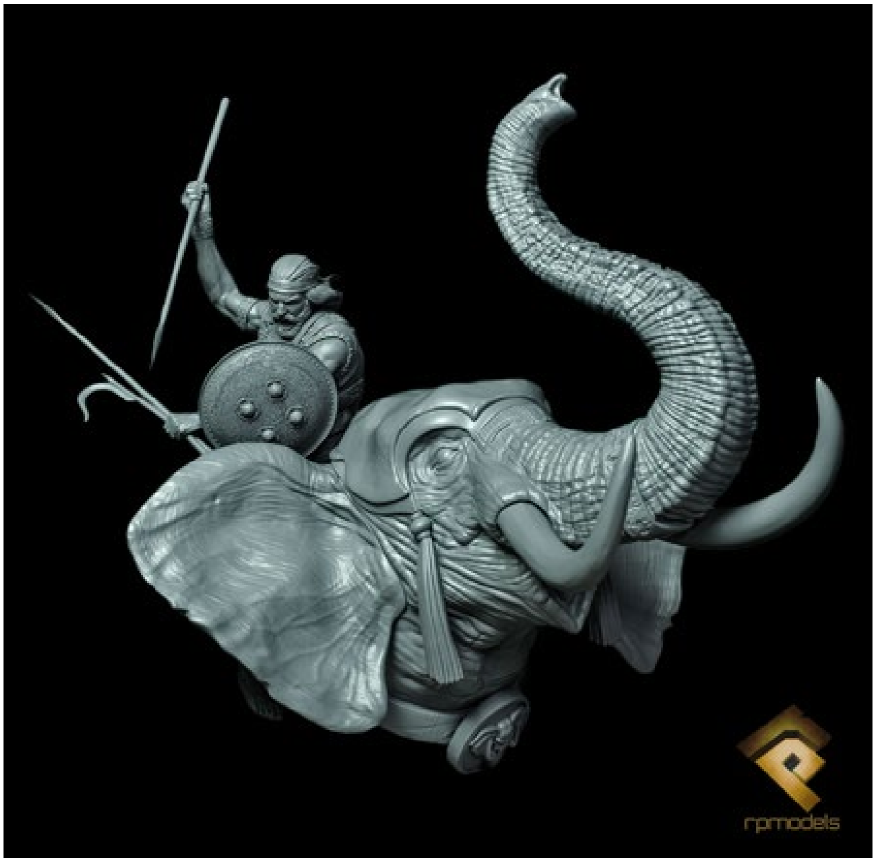
Corporal, Louisiana Tigers, Bull Run, 1861

Scale: 1:32nd
Company: FeR Miniatures
https://ferminiatures.com



Trooper, Australian Light Horse, Beersheba

Scale: 1:32nd
Company: Tommy's War
https://tommyswar.co.uk



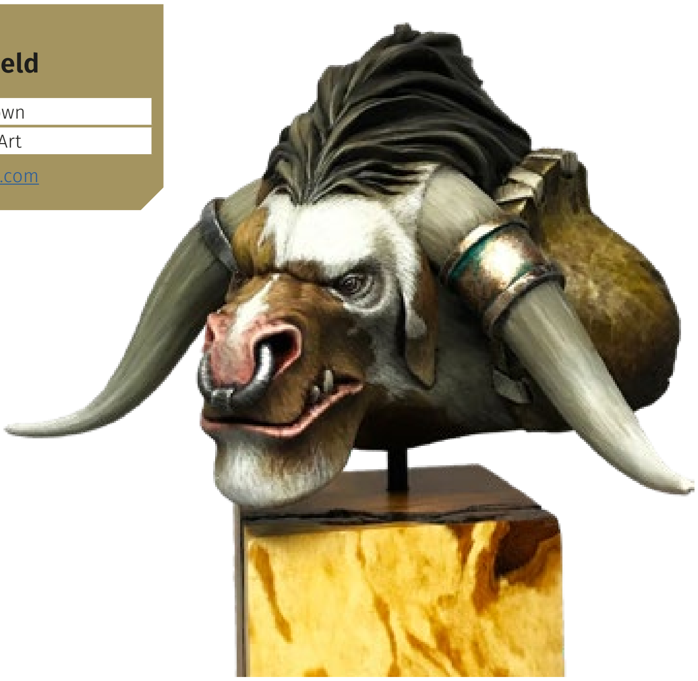
Carthago War Elephant

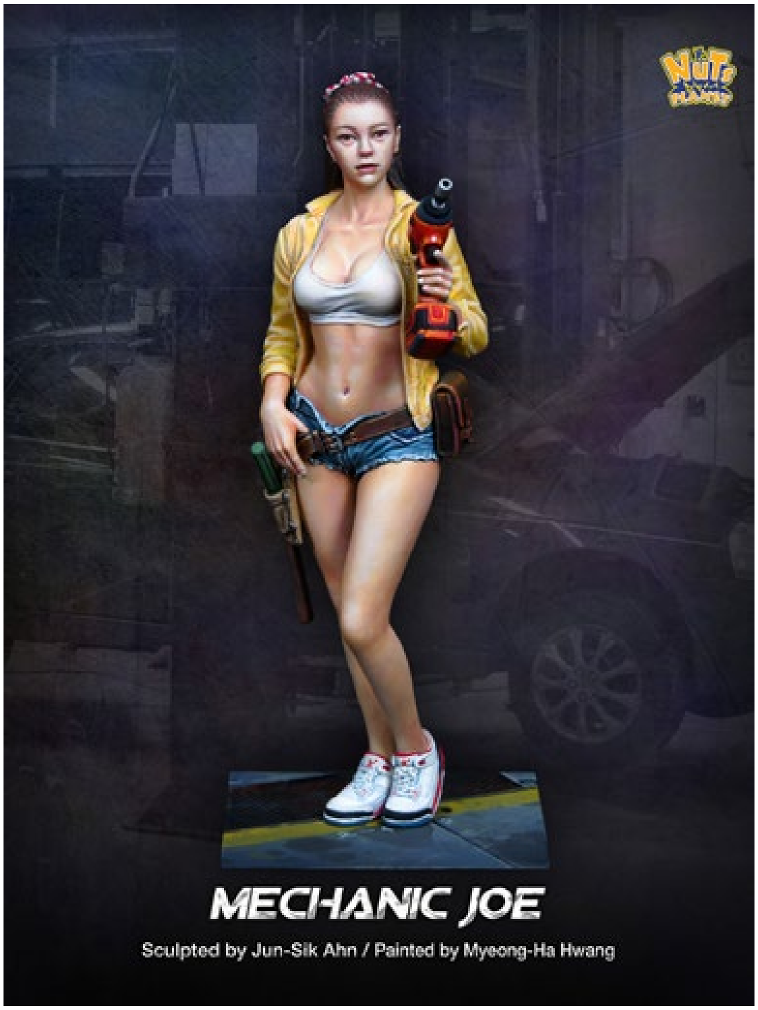
Scale: Unknown
Company: RPModels
https://www.rpmodels.pt

Tuari Bloodshield

Scale:	Unknown
Company:	Zaba Art

https://www.zabaart.com

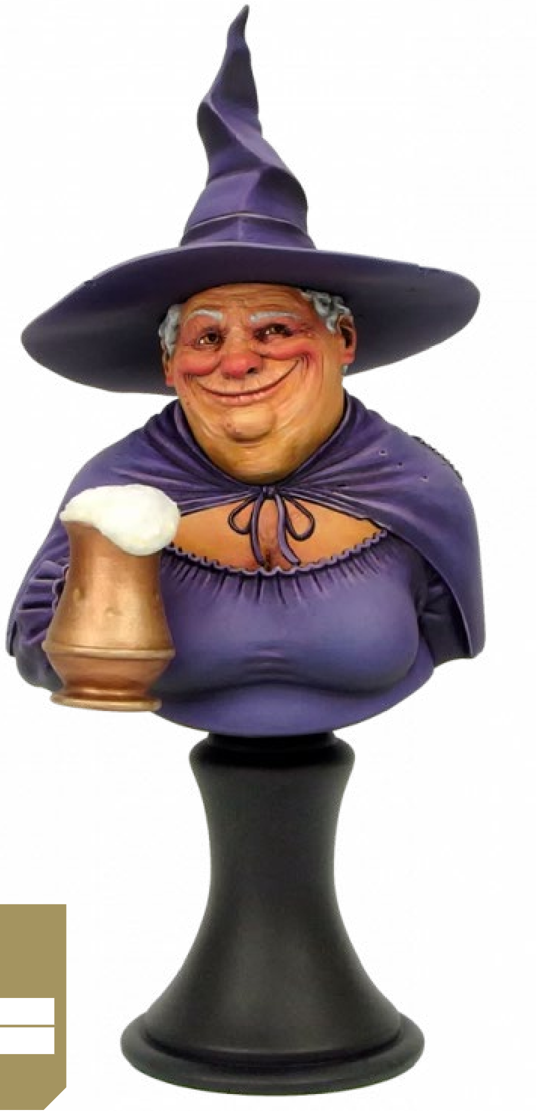



NuTs PLANET
MECHANIC JOE
Sculpted by Jun-Sik Ahn / Painted by Myeong-Ha Hwang

Mechanic JOE

Scale:	1:20th
Company:	Nutsplanet

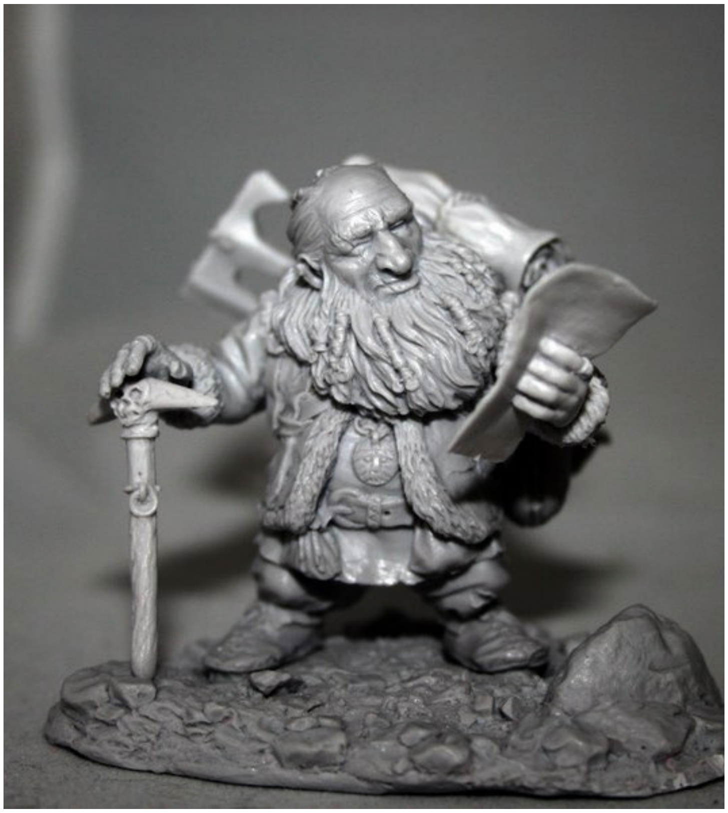
http://www.nutsplanet.com



Discworld Nanny Ogg

Scale:	Unknown
Company:	Micro Art Studio

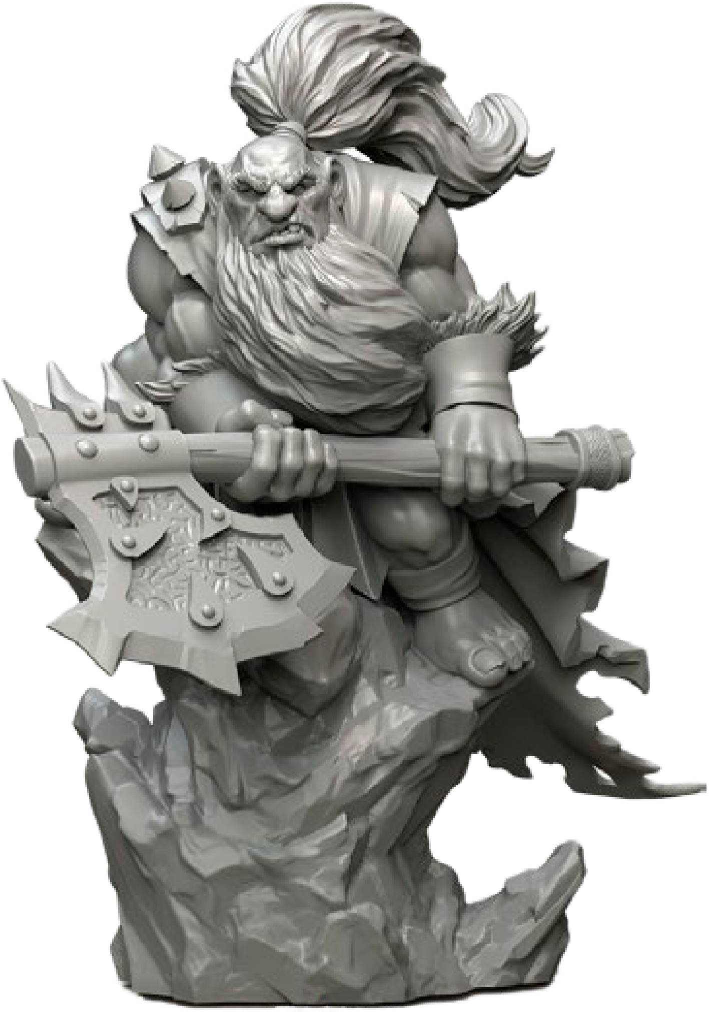
https://shop.microartstudio.com



Dwarf Treasure Hunter

Scale:	1:24th
Company:	Tartar Miniatures

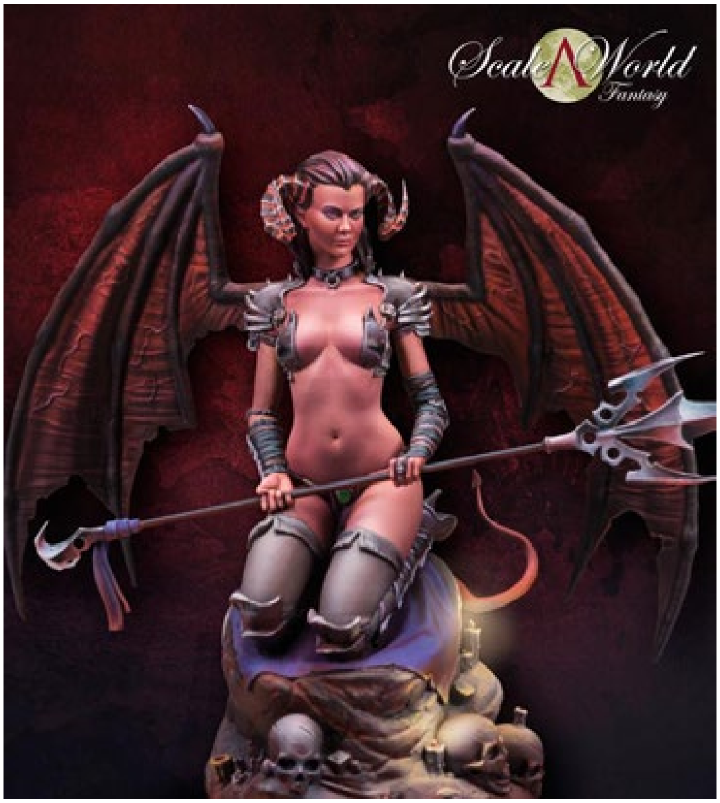
tartar.miniatures@libero.it



Tagar, the Wild

Size:	75mm and 40mm
Company:	HeraModels

https://www.heramodels.com



Damned Lust

Scale:	1:24th
Company:	Scale75

http://scale75.com

In this new series of articles, we're going to be taking a closer look at Patreon. Many of us already subscribe to more than one different Patreon provider; the small monthly fee is hardly noticable and easy to forget, but over time, the amount grows. Are they providing the service we expect? Terry Cowell and Meirion Evans investigate.

THE ULTIMATE GUIDE TO... PATREON

BY TERRY COWELL & MERION EVANS

Another title for this article could have been 'PATREON: All You Need to Know but Were Afraid to Ask'. Patreon has been described as a membership platform that provides business tools for creators to run a subscription content service. Basically, customers pay to watch videos and access other forms of learning content.

It's only been around since 2013, so in that respect it's a relatively new platform. For miniature painters, it provides another way that the top artists can earn a living from doing what they love. Previously, if you weren't sculpting, selling box art or winning competition prize money, there were few available opportunities to make the hobby a potential career choice.

So, what does it mean to our hobby community? Well, there are two schools of thought. First, there were some reservations that the onset of Patreon would see less free content being published on social media and while I haven't measured it in any way, I would suggest there has been little difference, if any. Secondly, it is seen as a great way to improve our skill set by learning from the artists that we admire and would love to emulate.

While Patreon seems like it's here to stay, I think its success goes hand in hand with the growth of social media. Before we tuned into Facebook and Instagram, the idea of selling monthly videos of artists painting and sharing techniques was already in play by Miniature Mentor. When they started up, it would have required a considerable investment in camera equipment and video editing software. Therefore, it was not easily accessible for artists. Fast forward to today and a high-quality set up is far more affordable and the Patreon platform means that artists can film their own work and self-publish.

This is evidenced by the number of Patreons available, which leads to the reason I will be running this article each month. My aim is to review different Patreons and to find out if subscribers are getting value for their money.

While this may make me more or less popular with the creators, it is by no means intended to provide a personalised critique. Rather, the intention is to provide an unbiased look at what is offered with a running narrative on what we should expect and what is being delivered. With the help of experienced Patreon surfer Meirion Camille Evans, we will look at different Patreons each month.

> *While it might seem at times I am being argumentative or even provocative where I challenge the specifics of a Patreon, the ultimate aim is to provide a running article that allows both the creator and customer to benefit.*

Why am I taking the time to create this? Well, it could be argued that someone who is earning thousands a month should be committed full time towards providing Patreons with regular structured content that benefits the customer. It should also be pointed out where someone is going above and beyond to provide a well thought out programme, or demonstrates a variety of different skills.

Actually, while it might seem at times I am being argumentative or even provocative where I challenge the specifics of a Patreon, the ultimate aim is to provide a running article that allows both the creator and customer to benefit.

Through the course of the reporting, customers will get an insight into what different Patreons offer. It's not one size fits all. As customers, we are committing our hard-earned money and we should be searching for the Patreon that suits our specific needs. If this means trying a few different Patreons, then at least we may be able to provide an insight into which ones might suit your needs.

For the creators, if they genuinely want to help the patrons become better painters then they can use the articles as a tool. Accountability isn't a bad thing and they can use the information and ongoing conversation to improve their own practice.

Patreon Review

Ben Komets

I first joined Ben Komets' Patreon when it first started up in July 2016. I used to subscribe to Miniature Mentor for years, so had a rough idea of what I wanted from my first Patreon.

I don't need to say too much about Ben's painting ability; he is rightfully considered to be one of the 'stand out' miniature artists of this decade and has a reputation earned over a span of time and deserves untold respect for that achievement alone.

I was looking forward to watching the monthly videos, downloading the PDF's, chatting with the artist and being included in the monthly give-a-way, although I don't feel this Patreon delivers on many of the points I will raise. I will point out that I have enjoyed relaxing and watching BK painting many times over and this refers to the Patreon, not just the artist.

Target Audience

The Patreon doesn't really specify which audience it's aimed at or set any goals. In the overview/introduction BK only identifies who he is and sets out the different pledge levels.

It assumes all patrons are of a certain ability level and there is no provision for beginners.

He has a range of options allowing personal tuition at the high end of the pledge scale, with the majority of his 655 patrons opting for the collector option which gives access to his videos and any available PDF files. The format uses YouTube, and although there isn't a designated download ' it does have the advantage of making every video available to newly joined Patreon customers.

A general question about all miniature art Patreons would be – how is loyalty rewarded? Is there a way to reward the people who subscribe regularly or follow from the beginning as opposed to those who join say a year in and still get access to exactly the same amount of content? It's something all Patreon artists should consider, given that it also creates a situation where any individual could choose between subscribing each month or just one month a year and gain exactly the same.

Personally, I would like an introduction to be concise in laying out exactly what is on offer. What does the artist aim to teach the audience? What miniatures are going to be painted or sculpted? What can we expect to learn from each instalment? This planning would have led to a far more cohesive and fulfilling experience.

I am not saying that BK doesn't have these intentions, but in honesty it feels to me like he just paints whatever his current personal project is at the time and puts it on film.

LIVE
450
10:30

Originally, I think the idea was to release at least one video per month and at times this has been sporadic. The painting of a single figure is sometimes broken up into 3 parts and while I appreciate that the different segments' focus on painting different parts of the miniature, I feel a little short changed if we are to see 3 videos covering the painting of a 32mm figure.

Communication

The overview gave me the impression that we could communicate with the artist, to ask questions and exchange views. This hasn't been delivered. I looked at the last batch of several comments and found the only one receiving a reply was the one asking about buying BK's own merchandise. This brings me to another point. I can understand Ben using his Patreon to advertise his own products (notably I refer to his painting system of using a card with dots to measure paint consistency). He uses the system perfectly but uses it every time. Does this exclude those who haven't invested in his products?

Production Quality

One of the things I really like about BK's Patreon is the quality and set up. He switches between a full window view of his hands painting and a split screen to show both his painting and the palette or his paint consistency card. He also overlays a graphic; this shows us what kind of painting he is performing such as layering.

The image is always very clear and there is no loss of focus, shaking or obscured view. He is also good at ensuring the project he is working on is rotated and turned upside down, giving the viewer multiple angles.

> *One of the things I really like about BK's Patreon is the quality and set up.*

The audio is also very good, and BK has a lovely relaxed and easy to follow way of speaking to his audience. While much of what he says is interesting, as mentioned earlier it lacks objective purpose. This is a key area I would like to see him work on. Often, the evidence is there but it needs to be highlighted, so that even if we aren't interested in seeing, for example, a bust being painted, we can watch it because we do want to learn a technique that will be present.

Notable Good Practice

Something else I like is that BK publishes a list of paints that he uses. Many artists will tell you that it's not important to have a list of colours given the benefits of mastering the arts of mixing your own colour. However; paints often have other properties and often it's nice to not have to think about colours and focus only on technique.

That said, it would be useful to have a section on colour theory or mixing as an example of the kind of structure I related to previously.

I think it's fair to say how I feel it could be improved. I would like to see BK roadmap a journey from beginner techniques through to advance theory. He is one of the few artists that could do this and do it well. He likely knows more about painting miniatures than most of the current crop of high profile painters and with no disrespect intended to them, it seems like he could really make a huge difference to his patrons. He certainly has a unique opportunity.

Overall Impression

Okay, so my overall impression of this Patreon is that it's good, but not good enough. I know that BK has his fans, including me, but if I am subjective then I feel anyone making a very good living from Patreon should be doing a lot more to justify deserving this. He did stage his Paint Palooza showcase event, but given that it was held in Germany, I am certain it excluded more people than it included.

This Patreon should be his full-time commitment; subscribers should be rewarded with more thoughtful and structured content. Original promises should be kept including giving away his painted miniatures monthly and communication with those that ask questions on his page – it is just good etiquette.

I comprised a list of questions to be considered each month to provide consistency throughout each review and the ultimate question I ask myself – has the Patreon improved my painting skills and knowledge? The answer in this case is yes, although only a fraction of what I expected. I am left feeling that BK could provide so much more.

It has to be pointed out that the review relates only to my opinion and therefore I would invite anyone reading this to experience the Patreon and make up their own mind.

I will send BK a copy of this review, as I am sure he will understand it as an objective critique and look at what, if any, changes he feels should be implemented.

That said, I am writing this series for the patrons and will seek each month to, primarily, put their interest at heart. I will subject every future Patreon I look at to the same honest scrutiny in the hope that it will better inform our readers and improve the services we are paying for.

PAINTING COMPETITION

in collaboration with

Pegaso Models

Painting Contest
FPM – Pegaso Models RESULTS

Finally, the results! This contest was divided in 3 categories where the concentration was on painting alone, so there was no division between historical and fantasy. Painting to a high standard was the only thing that mattered!

For this reason, categories were simple: single miniature, mounted miniature and bust.

The purpose was to take a miniature or bust from Pegaso Models' entire range, paint it without conversions, then show your work.

We, and obviously the judging staff at Pegaso Models decided to award an overall winner in each section and give them the highest prize available amongst the vouchers offered by the Italian brand.

Their judging took the opportunity to award not only the precious work itself, but to also award the concept and the painting innovation in respect to the original box art.

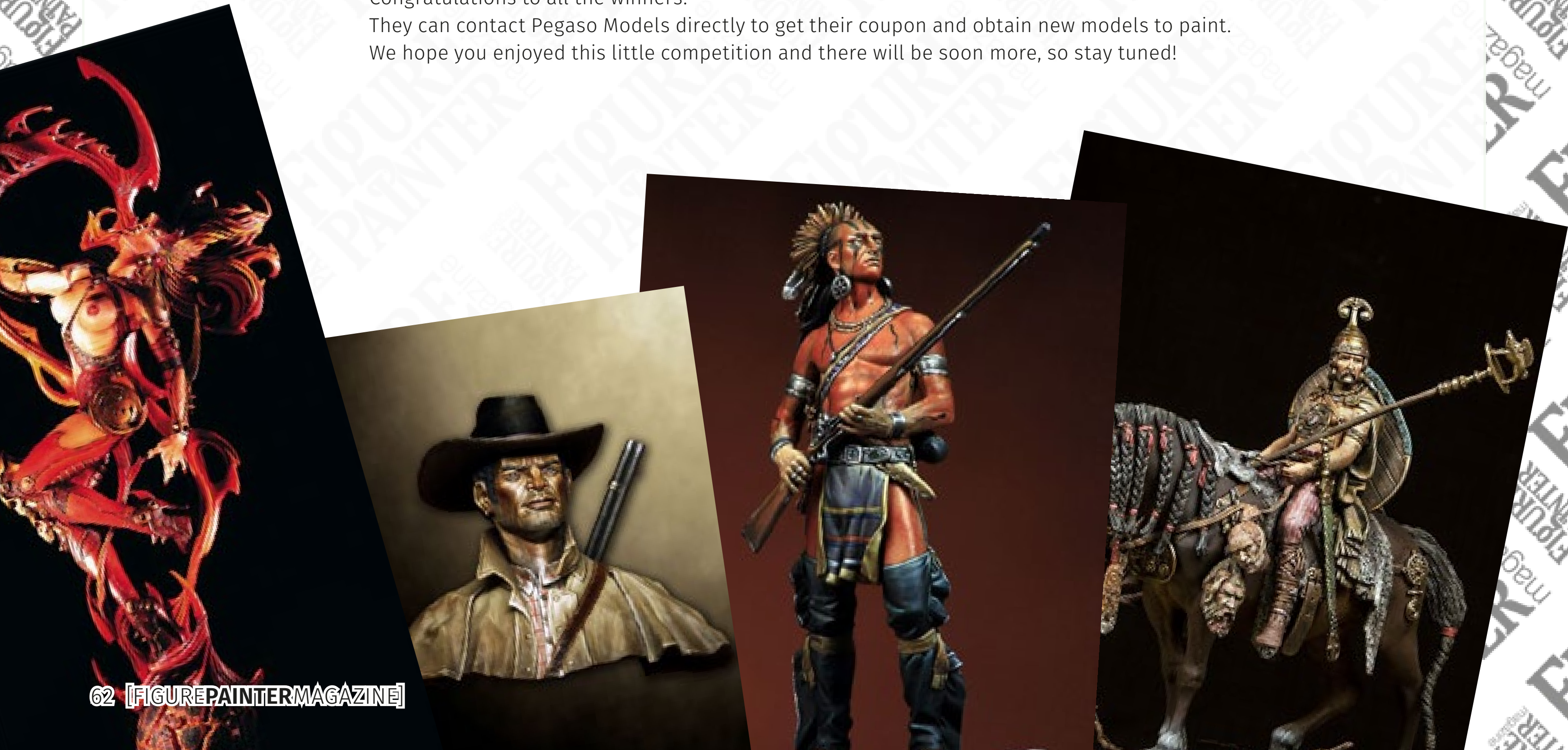
The winners are:

- Single Miniature: ***Thraex by Fabio Fiorenza***
- Mounted Miniature: ***Celtic Cavalry by Arnau Lazaro Azcarate***
- Bust: Female ***Elf by Enrico Bertorino***

Congratulations to all the winners!

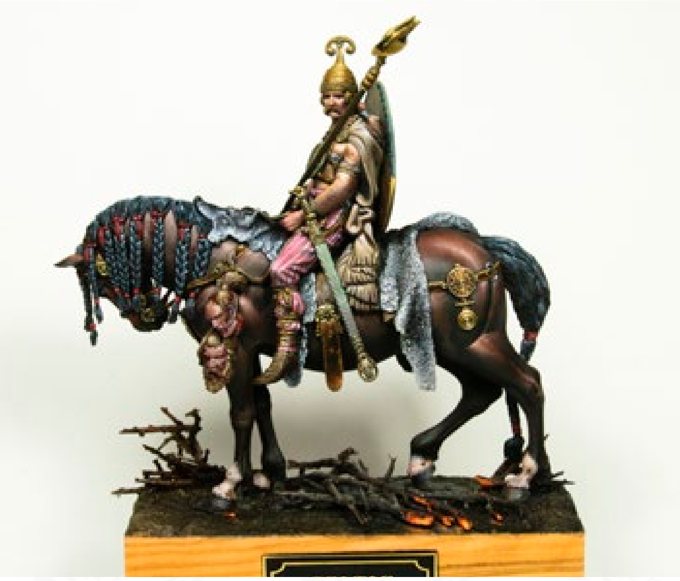
They can contact Pegaso Models directly to get their coupon and obtain new models to paint.

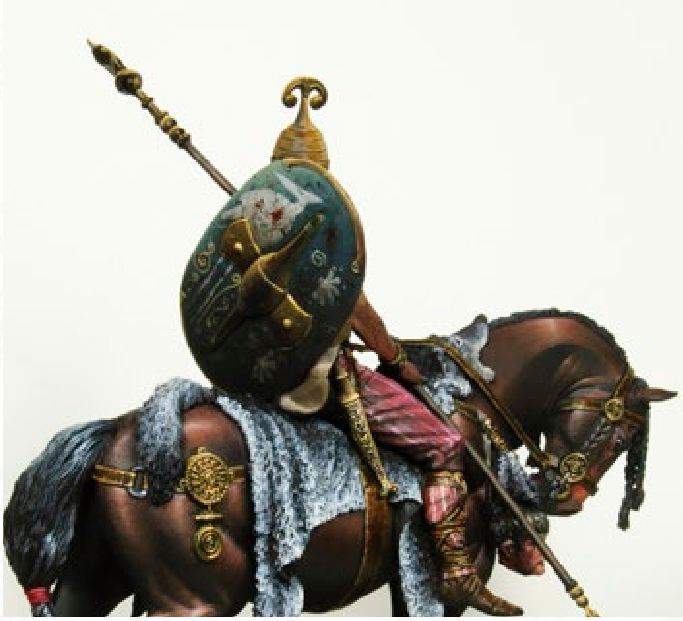
We hope you enjoyed this little competition and there will be soon more, so stay tuned!

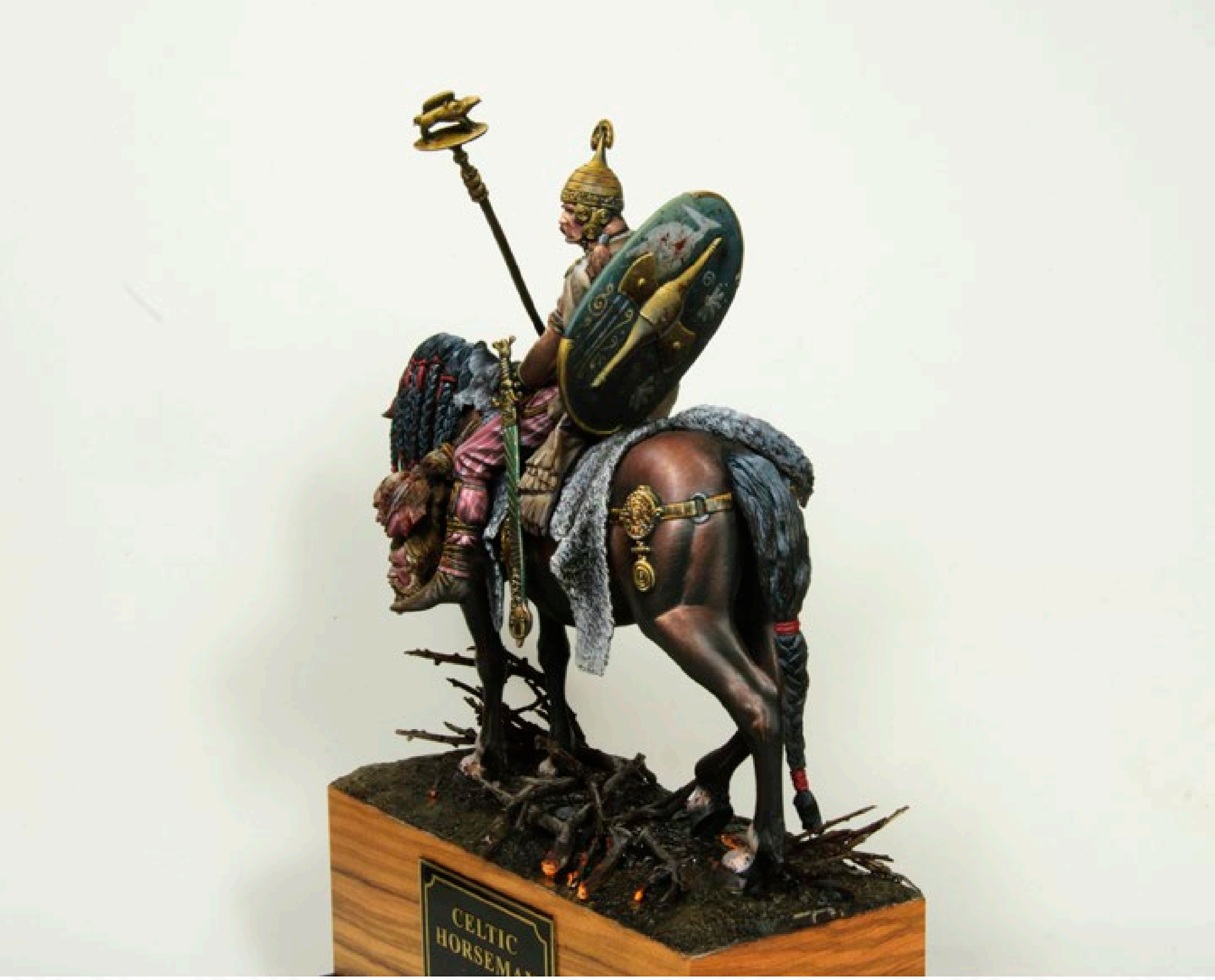


Single Miniature: Thraex by Fabio Fiorenza

Celtic Cavalry by Arnau Lazaro Azcarate



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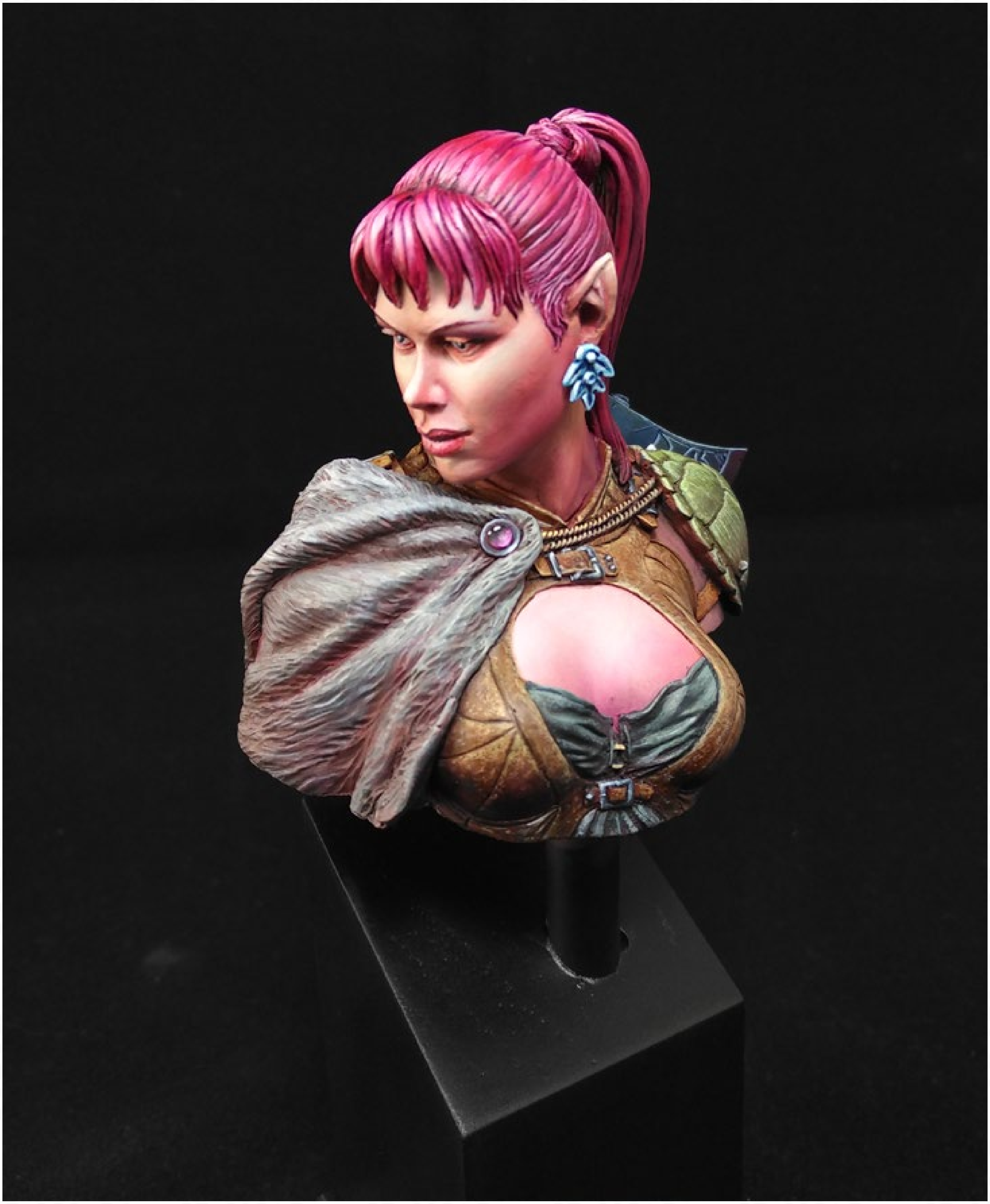
HORSEMA



Elf by Enrico Bertorino

The New & The Old

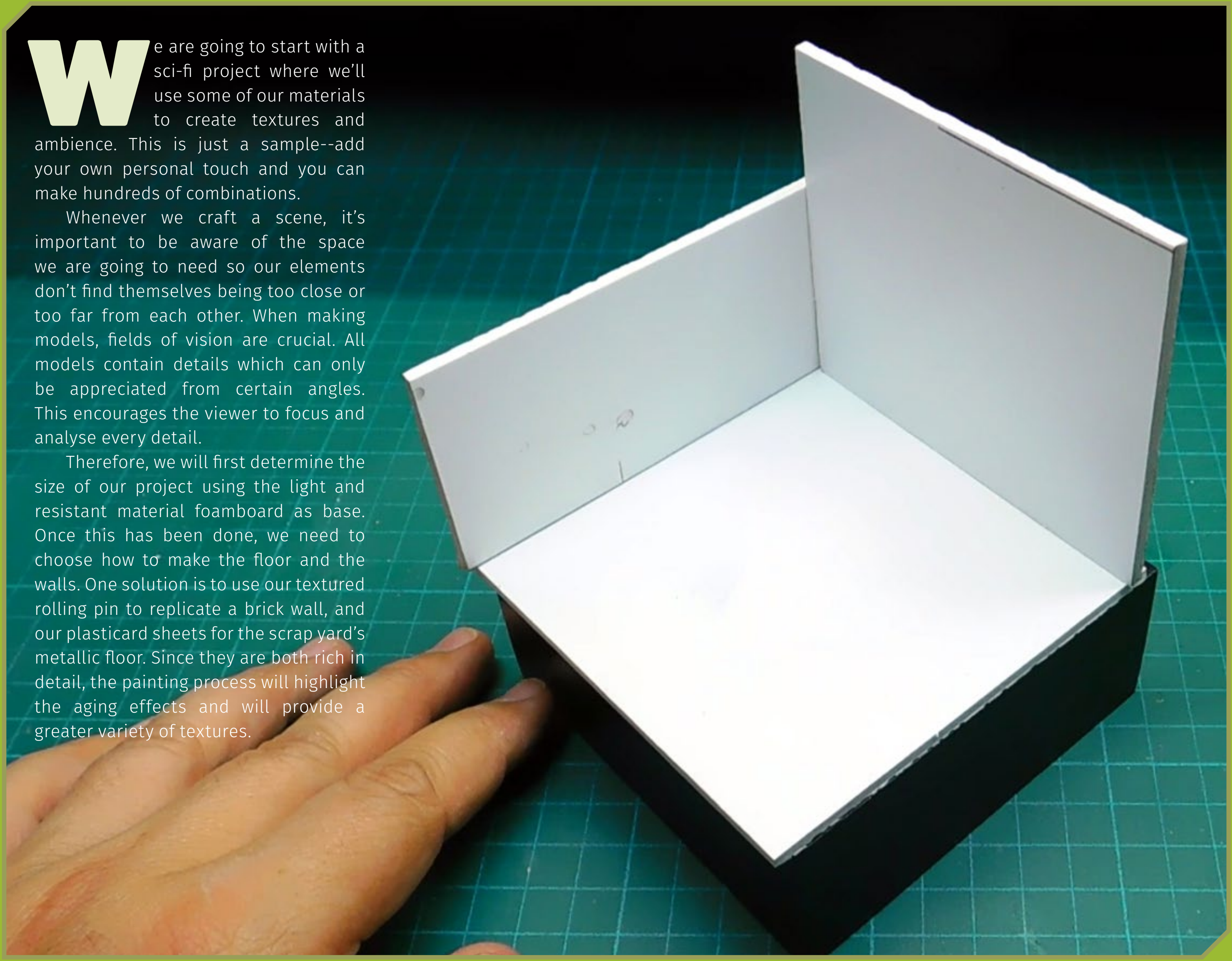
We would like to thank Figure Painter Magazine for granting us its pages to introduce ourselves and show you what we're about. We are a company based in Spain dedicated to the creation and distribution of materials and tools for wargames and modelling. We are going to show you that with our tools and your imagination, you can create whatever you wish.

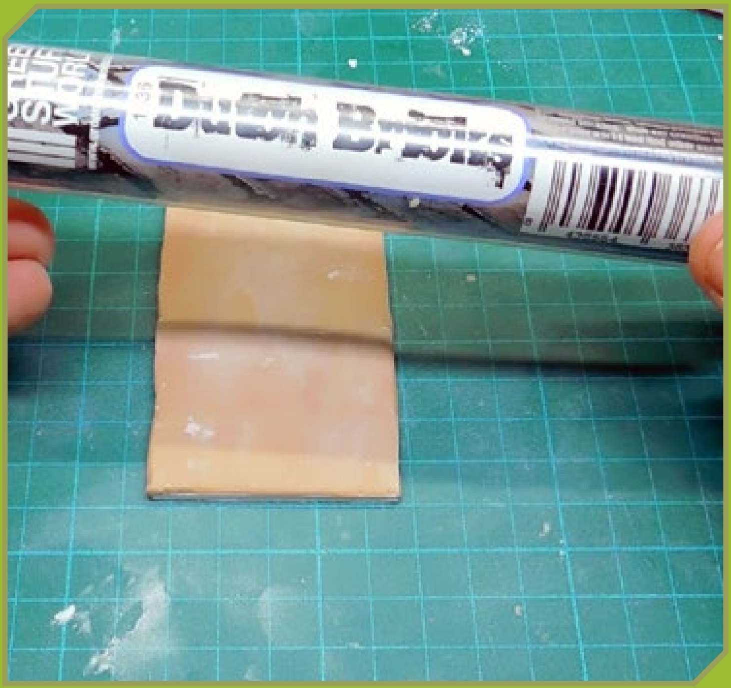
by GREEN STUFF WORLD

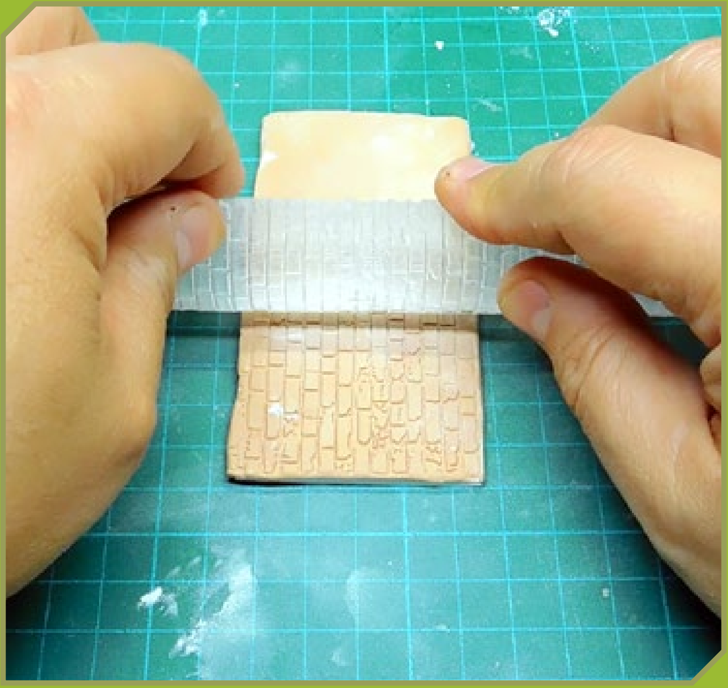
We are going to start with a sci-fi project where we'll use some of our materials to create textures and ambience. This is just a sample--add your own personal touch and you can make hundreds of combinations.

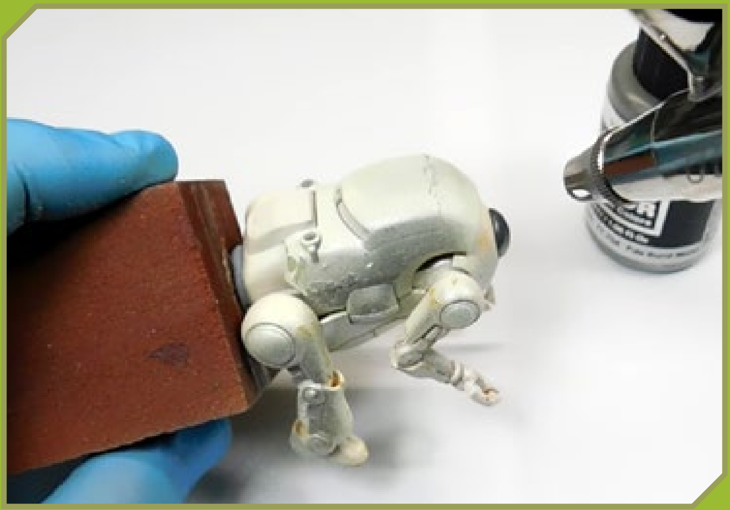
Whenever we craft a scene, it's important to be aware of the space we are going to need so our elements don't find themselves being too close or too far from each other. When making models, fields of vision are crucial. All models contain details which can only be appreciated from certain angles. This encourages the viewer to focus and analyse every detail.

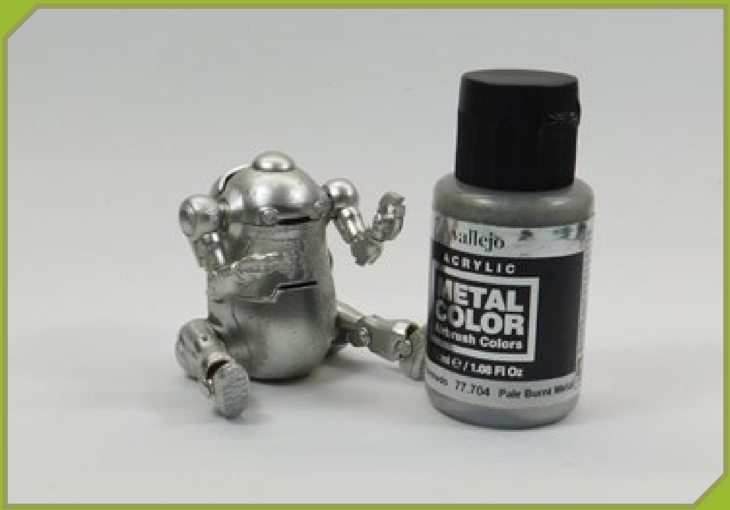
Therefore, we will first determine the size of our project using the light and resistant material foamboard as base. Once this has been done, we need to choose how to make the floor and the walls. One solution is to use our textured rolling pin to replicate a brick wall, and our plasticard sheets for the scrap yard's metallic floor. Since they are both rich in detail, the painting process will highlight the aging effects and will provide a greater variety of textures.

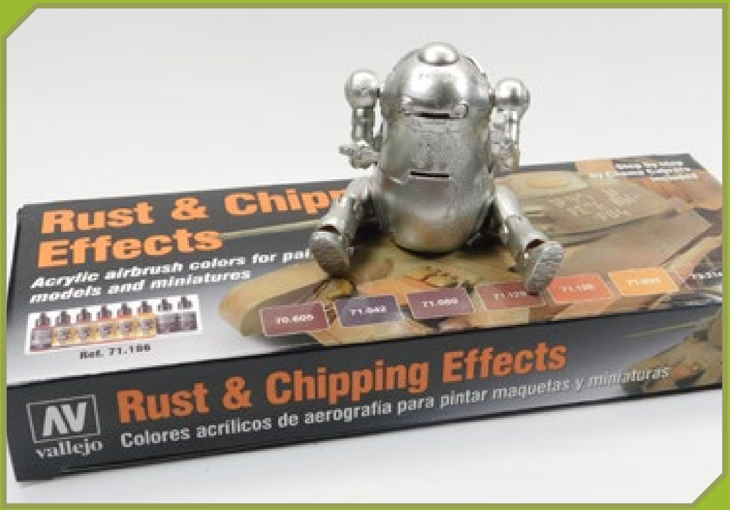









Vallejo
ACRYLIC
METAL COLOR
Airbrush Colors
1.08 Fl Oz
77.704 Pale Burnt Metal


Rust & Chipping Effects
Acrylic airbrush colors for painting models and miniatures
Ref. 71.186
70.605
71.042
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71.130
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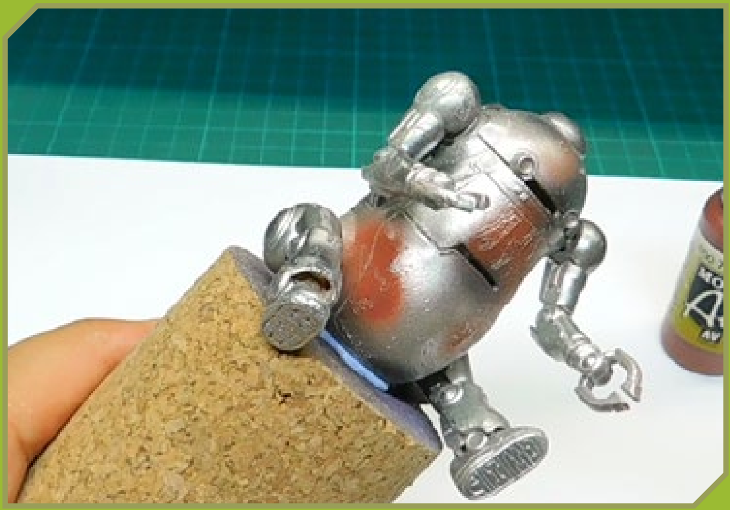
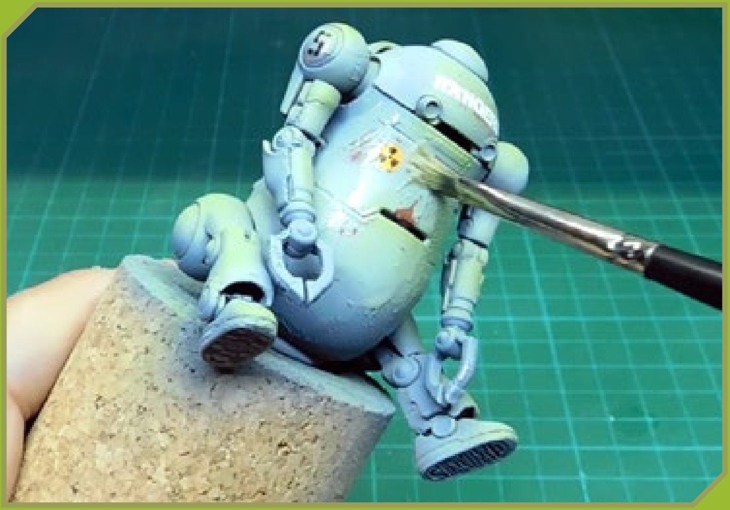
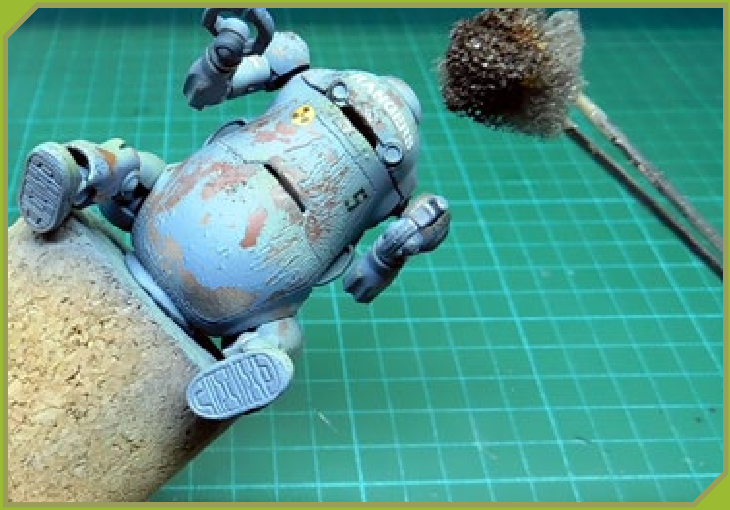
AV
vallejo
Rust & Chipping Effects
Colores acrílicos de aerografía para pintar maquetas y miniaturas

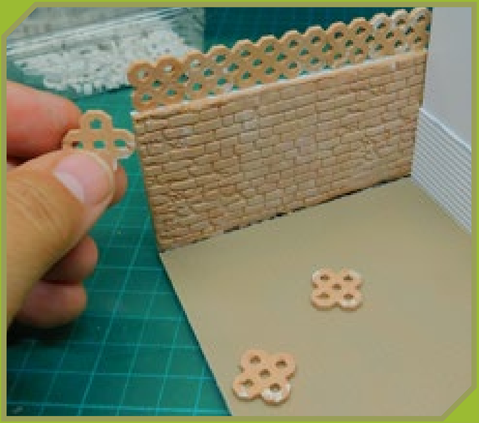




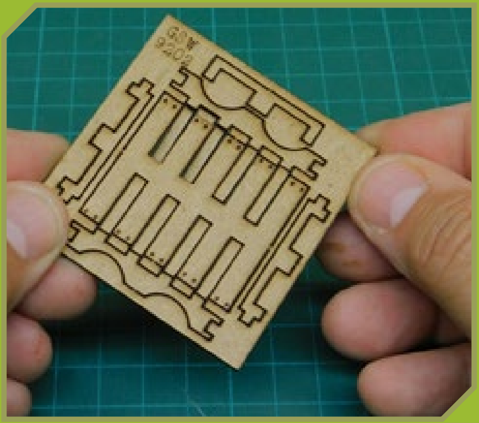


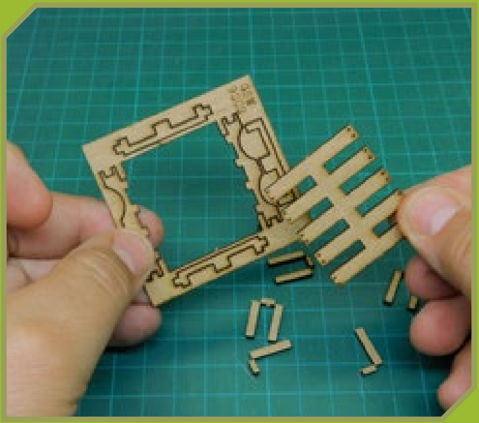
When it comes to a project with multiple elements, the most efficient way is to paint each element separately yet simultaneously, making use of their drying time. As such, whilst the brick wall made of putty dries, we'll add a layer of metallic paint to our main robot and apply a "chipping medium" over it. This allows us to easily chip away at the paint, creating grazes, kinks and nicks and bringing out an effect of decay. Our robot must look old, ready for the scrap yard.

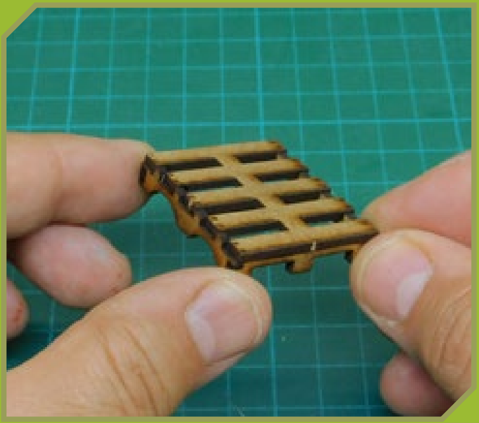
To achieve this, we'll paint over the chipping medium with acrylics. Once we've finished the painting phase, we rub over those parts we want to expose with a wet and hard bristled brush. We can be rougher on those areas with greater grazes and wider scratches. Afterwards we'll pass on to the rust phase using different techniques, one of which is the sponge trick. As you may already know, it consists of giving small pats on the surface of the paint with a wet sponge, softly dipped in rusty-looking colours. Our favourite formula for this consists of reds, oranges and black. Once this phase is done, we can use washes in different areas to imitate oil leaks and grease stains and pigments to imitate dirt as a final touch.



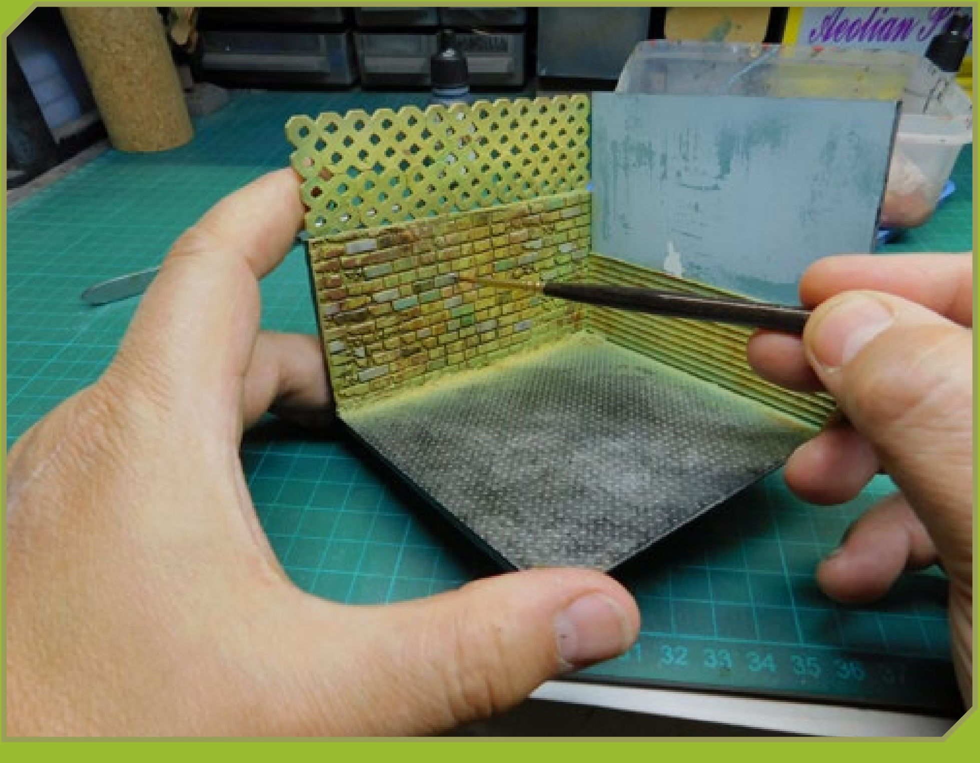
Whilst we worked on our robot, the brick wall as well as the mould for our garden bricks we used dried completely. Our silicone moulds can be filled with putty, resin, plaster or our acrylic resin. The latter provides extraordinary results when it comes to texture, drying speed and toughness. What's more, it can be dyed without any problems. Once dried, we can stick them together with cyanoacrylate glue and begin to decorate our little scrap yard corner. We're looking for a feeling of neglect; a place poorly taken care of, with bits of rubbish, mechanical remains, planks, metallic plates and other discarded material.

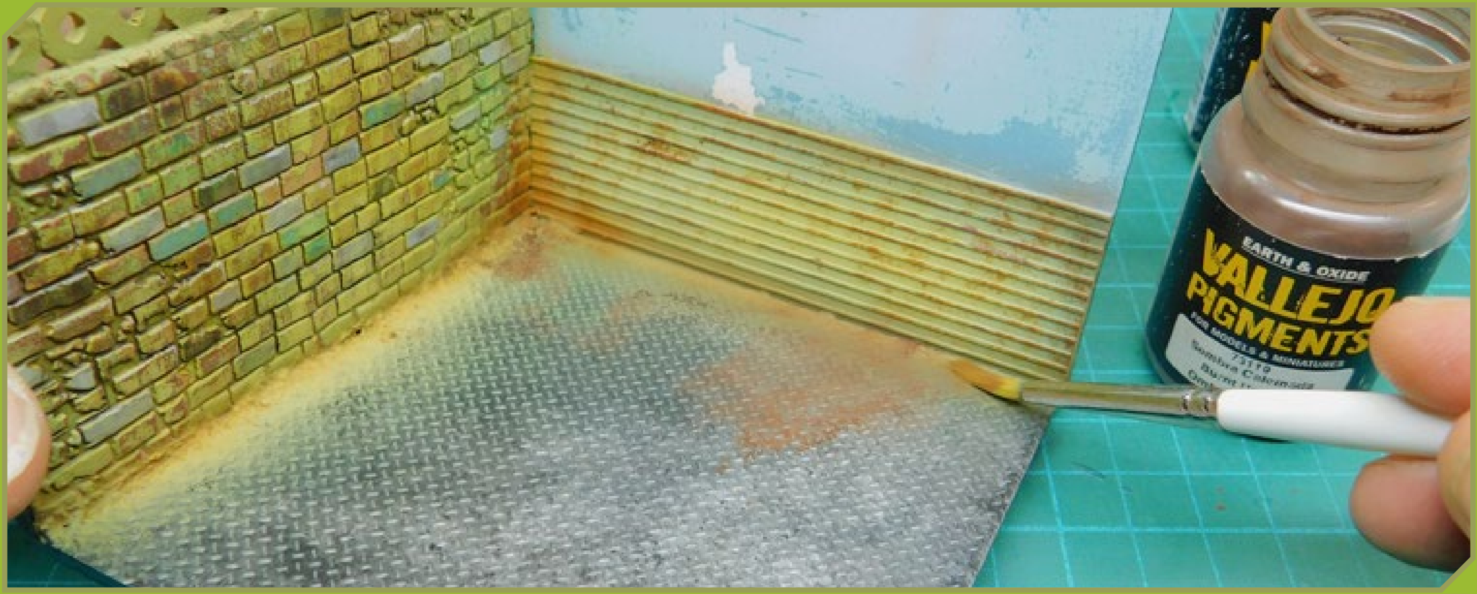






We'll also use the chipping technique for the paint on the wall. With a base of red brick, we'll add layers of yellow and once dried, we'll rub some of the colour off with the brush, revealing the underlying red. Afterwards, it's just a question of bringing different tones using brown and green colour washes. The wall beneath the roof will be crowded with posters and graffiti of different sizes, which we'll age with pigments and an airbrush. Remember, it's better to fall short with the aging effect rather than overdoing it. It's always easier to add than to subtract in modelling.

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VALLEJO
PIGMENTS
FOR MODELS & MINIATURES
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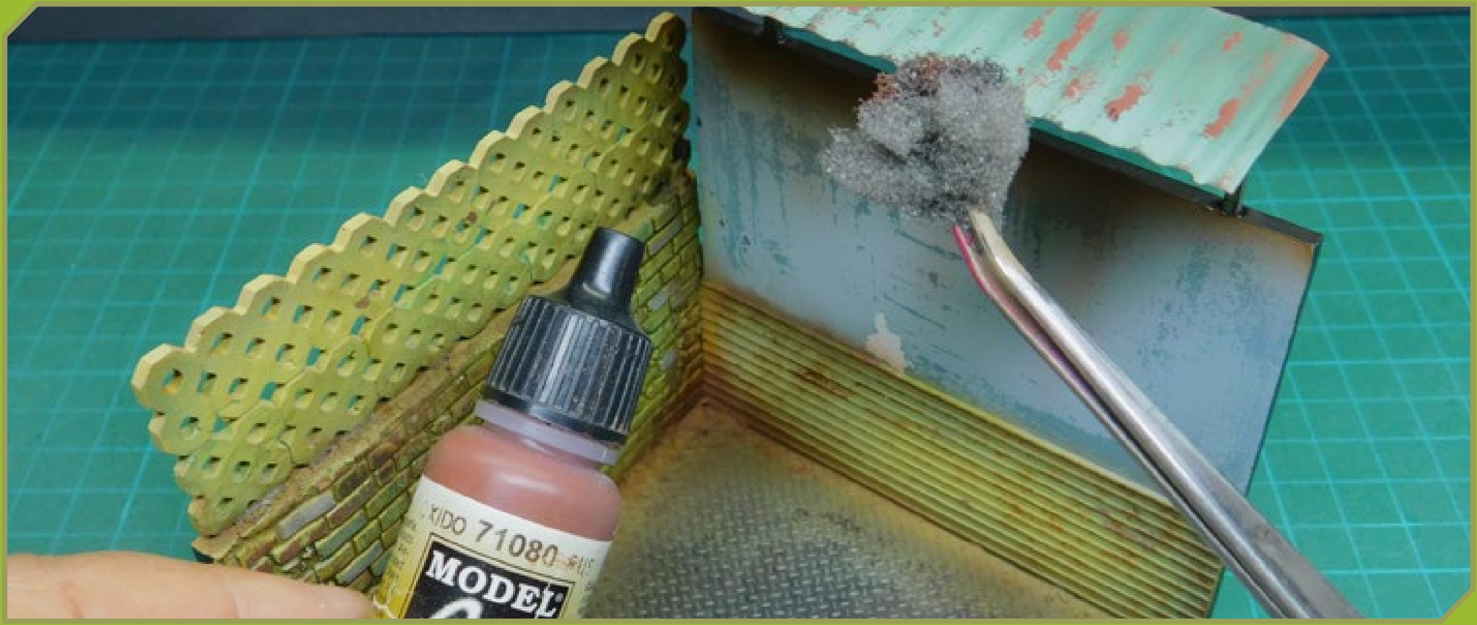
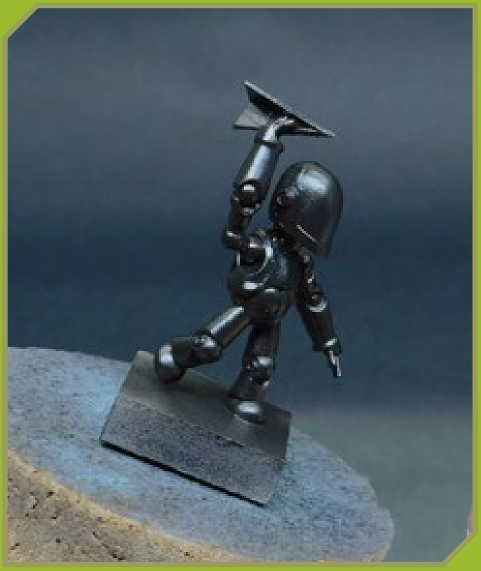
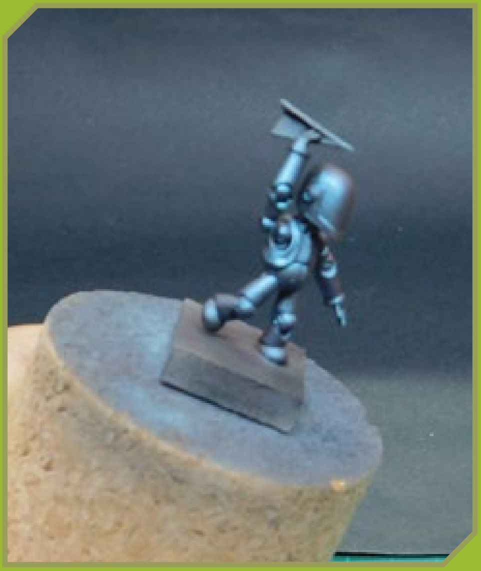

71080
MODEL

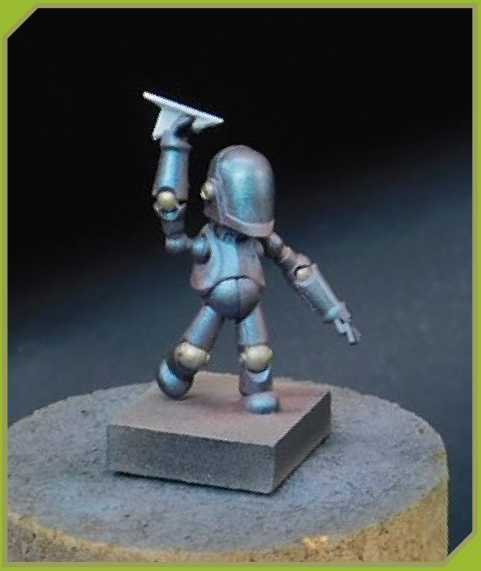
MR. ROBOT

There are many small details in this scene (rubbish bags, a teddy bear, glass bottles, bits of other robots, metal sheets, wooden pallets, etc.). It would take too long to explain how every one of them is painted, so we'll make up for it with images of the process. However, we do want to draw special attention to the other protagonist of the project, the new robot.

This small robot, representing the brand new and innovative aspect of our theme, will be decorated with our Chameleon paints. These paints have the unique property of changing colour depending on the angle the light is reflecting on. To make the most of its effect, we recommend applying it over a layer of glossy black. After applying this base layer, we add one or two layers of paint with the airbrush, depending on the level of intensity we're looking for. Once dried, the metallic effect will make the paint turn from a primary colour to a secondary colour. It's that simple.







We'll leave you with a selection of photos of the finished project. If you have any doubts or questions, you can contact us through our Facebook page. We'll be delighted to resolve any issues you may have over this particular scene or of any other projects you are carrying out. Thank you for your attention and keep creating!

CAUTION
NO
TRESPASSING
MR. ROBOT
Computer Repair With a Smile!
RANGERS

CAUTION
NO
TRESPASSING
MR. ROBOT
Computer Repair With a Smile!
RANGERS

CAUTION
NO
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RANGERS

MR. ROBOT
Computer Repair With a Smile!
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FOR SALE

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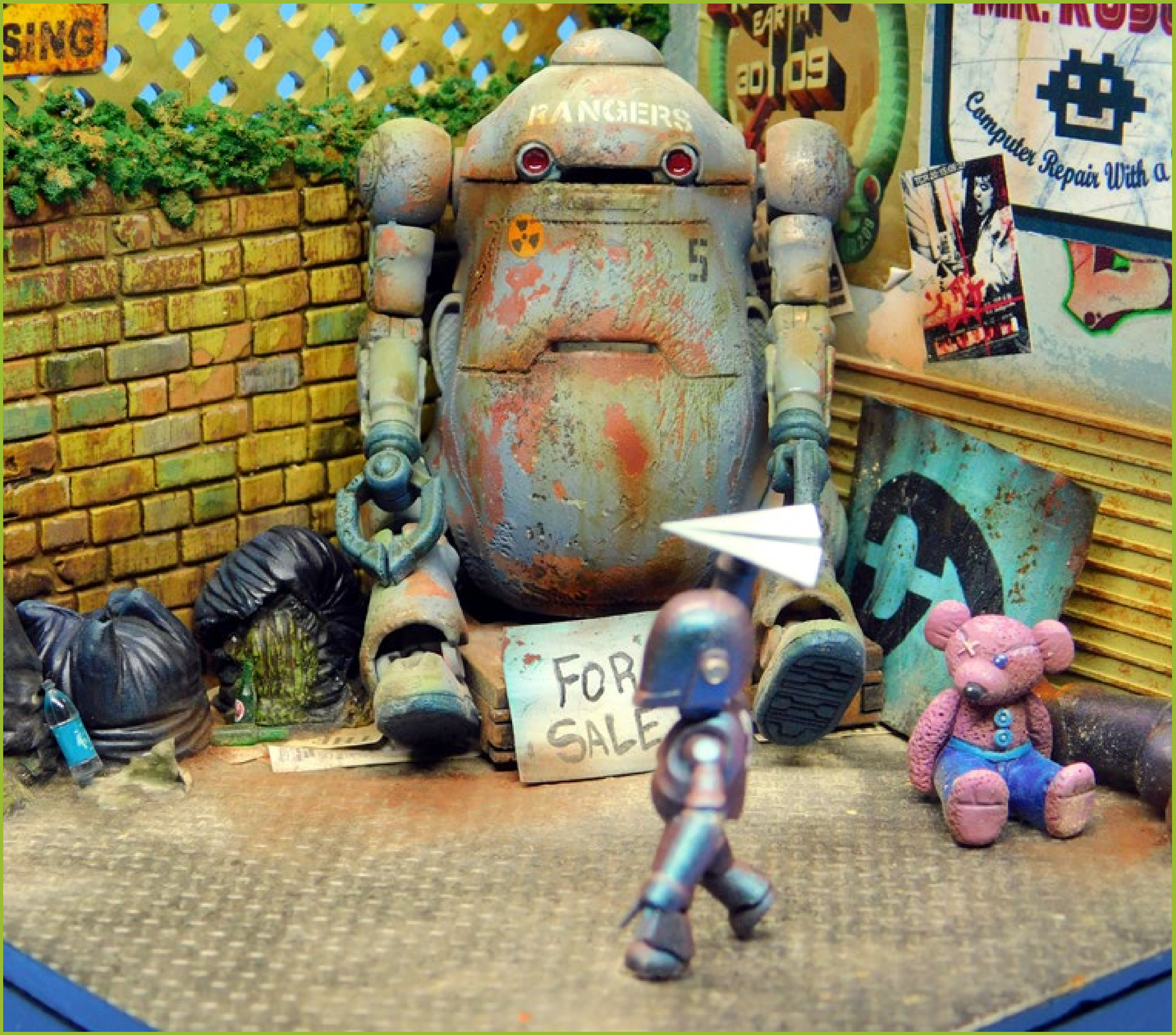
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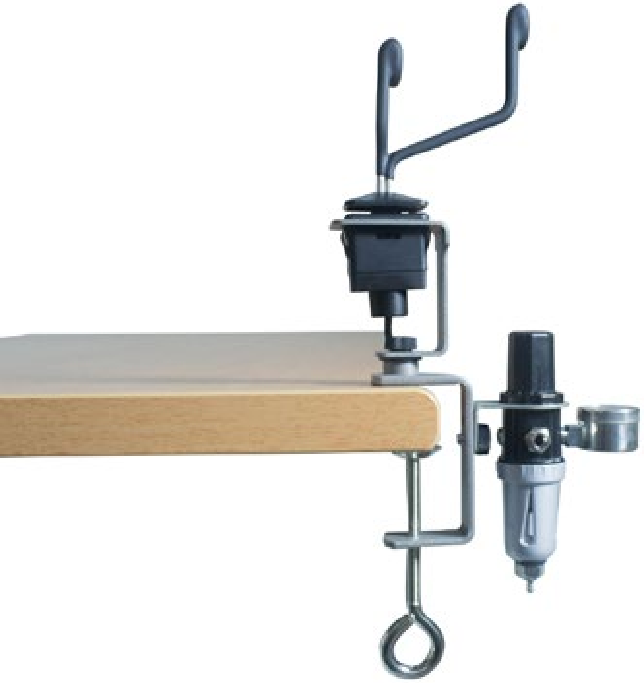
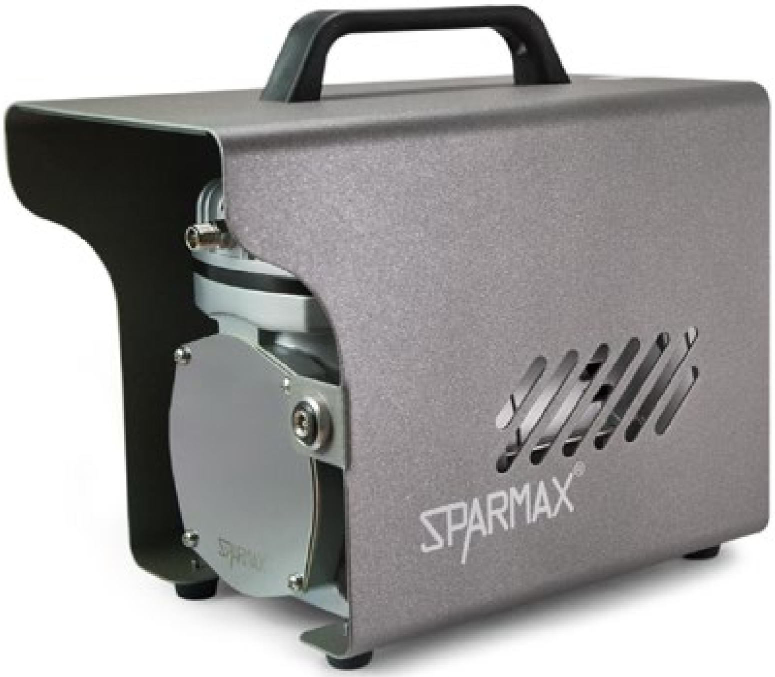
50 ISSUE

FIGURE PAINTER MAGAZINE

COMPETITION





Air Compressor ZETA

As you might have noticed, we're celebrating a pretty big milestone for us, our 50th issue. To say a big thank you to our readers for making us the number one miniature painting hobby magazine and for helping us reach this milestone, we, along with those very nice people at The Airbrush Company, have organised a fantastic competition for you. By answering the following questions correctly, you have a chance to win this brand new Sparmax Zeta airbrush compressor kit. If you want to know more about this kit, then check out our product review on page 41. It's an ideal compressor for both beginner and advanced airbrush painters.

We want to make sure this prize goes to a true Figure Painter Magazine reader, so questions are designed to test your knowledge about the magazine, plus a few thrown in about The Airbrush Company and the hobby in general. If you've missed any issues, don't worry because **Robot Pigeon Publishing** is having an end of summer sale, so you'll be able to catch up with issues at a cheaper price than normal (it's almost as if this is all planned ☺).

How to enter

Write your answers to the questions in an email and send it to contest@figurepaintermagazine.co.uk, with the subject 50th issue celebration, (*if you click the link it's done for you*). Answers should reach us by Monday, 1st October and we will announce the winner in issue 52.

To the Questions➡

Questions

We wanted to make sure this prize goes to a true FPM reader and this is a really big prize, so the questions are bound to be tough and are designed to really test your knowledge about FPM and get you to go visit The Airbrush Company website and perhaps you might decide to spend some money, who knows?

1. From issue 1, what was used as the substructure for Dark Carnival?
2. From issue 2, what was the product code of the miniature Marta reviewed?
3. From issue 3, what was the subject of our What's on the Market article?
4. From issue 5, what did Adrian Hopwood paint?
5. When was The Airbrush Company (airbrushes.com) founded?
6. From issue 8, what show did Davide Rainone attend?
7. From issue 9, who answered Tim Fitch's questions?
8. What year did The Airbrush Company start importing Paasche airbrushes into the UK?
9. In issue 12, who did Sergey Chasnyk paint?
10. From issue 15, what material did Shane & Martyn use to make the stone archway?
11. From issue 16, who did FPM send to the Weekend Workshop?
12. From issue 18, whose artwork was Nicolas Rouanet's model based on?
13. In the Eighties, where was the Airbrush & Spray Centre located?
14. From issue 20, where was the person from the insight article born?
15. From issue 21, what paints did Terry Cowell review?
16. From issue 22, who is the manufacturer of the miniature featured on the cover?
17. From issue 23, in which city was the show located that Marko attended on the 22nd Feb, 2015?
18. From issue 25, who was featured in our Best of British article?
19. In 1988, which German graphics company started to produce the Conopois airbrush?
20. From issue 27, who's artwork is Luke Wilson's diorama based on?
21. From issue 31, what show did Kyle Cruickshank attend?
22. From issue 34, what bust did Sergey Popovichenko paint?
23. From issue 37, who painted The BIG Captain?
24. From issue 40, which miniature company did FPM shine the spotlight on?
25. What charity does The Airbrush Company support?

Tie Breaker

We will choose three random winners, then will put the answer to the tie breaker vote and the person that wins this will be the overall winner of the prize. The tie breaker question that you must finish is ...

You know you're a miniature painter when...?

There is no right or wrong answer for this, so the most imaginative and funny answer will win. As an example – you know you're a miniature painter when you have to wash your hands before you go to the bathroom.

Good luck to everyone who enters and to the winner, happy airbrushing. ☺

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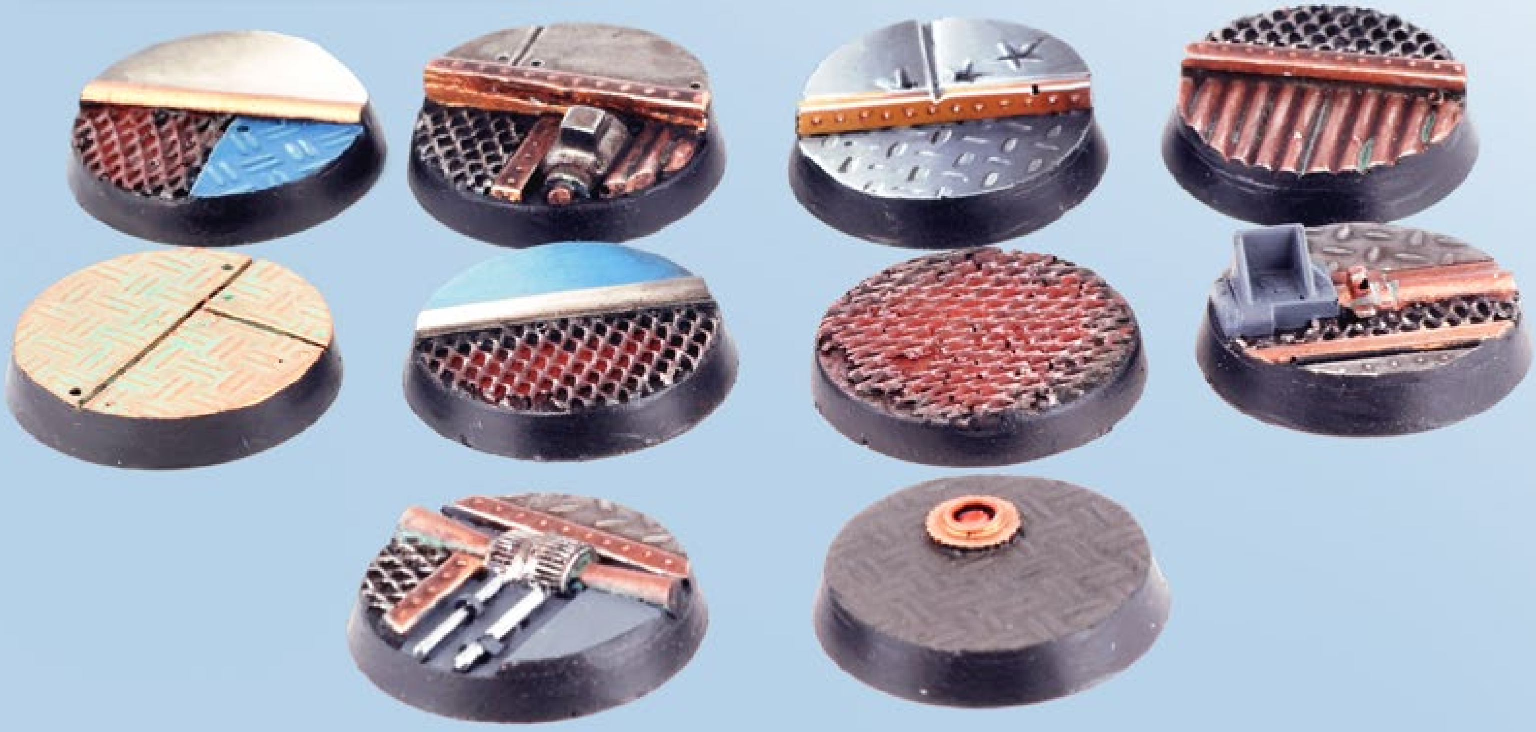


The association of miniaturists, modellers and tabletop wargamers, Agram, recently organised the Exhibition of Miniatures and Tabletop Scenery Agram 2018 in the Vladimir Horvat Gallery, ZZTK, Trg žrtava fašizma 14, Zagreb, Croatia. The exhibition was open from February 22 until March 11, 2018.

Exhibition of Miniatures and Tabletop Scenery Agram 2018

Text & Photography: UMS 'Agram'

Since 2007, UMS 'Agram' has been holding such exhibitions and they are always held at the end of February and beginning of March as a celebration of the club's birthday. The club was founded on March 6, 2003. Within the glass cases of Zagreb's Community of Technical Culture, the visitors could see the cross section of the club's and club members' works, as well as 16 years' worth of entries done by various workshop and class attendees of numerous programmes that the club has organised in its 16-year history.

The main feature of this year's exhibition were two glass cases given to the club's most prolific miniaturists and modellers, FPM's own **Ana Polanšćak** and **Marko Paunović**

ANA POLANŠĆAK was born in 1991 in Zagreb, Croatia. She's been a club member since 2007. She has been the assistant manager of the club's Terrain Workshop since 2013 and the club's Librarian since 2014. She writes occasionally for Figure Painter Magazine as well as Initiative Magazine. In her career, she has won several gold medals at Zagreb's Black Queen Hobby and Miniature Painting Competition, as well as a couple of best painted army awards at the Agram Arena Summer Malifaux tournaments. She's also won a silver and a bronze in Rotten Harvest online contest organised by Wyrd Miniatures. Most of her recent work has been documented on her own blog, Gardens of Hecate, which she's been running since 2012.

MARKO PAUNOVIĆ was born in 1979 in Zagreb, Croatia. He is one of the founding members of UMS 'Agram' and the manager of the club's Terrain Workshop since 2005. He's won an annual award of Zagreb's Community of Technical Culture called Dr. Oton Kučera in 2011 and the annual Croatian Award for Technical Culture called Faust Vrančić in 2012. He's one of the editors in Figure Painter Magazine and Initiative Magazine. He's also a regular writer for Wyrd Chronicles. He's also won several gold, silver and bronze medals at international competitions like Black Queen Hobby and Miniature Painting Competition, Rotten Harvest, Zagreb's modelling cup Crna Kraljica, Wyrd and Infamy Miniatures competitions on the Wamp Forum as well as the first place in the Rainbow Brush online edition in 2017.

Next to the two head-liners, there were two glass cases full of exhibits and entries done by club members and workshop attendees, most notably from the Terrain Workshop seminars and Miniature Painting Workshop seminars. Those glass cases were a sort of a breakdown of club activities throughout its history. Obviously, the most attention was given to the programmes and projects the club is currently organising. There has been an announcement of the Terrain Workshop seminar that will take place later in September where attendees will be introduced to various materials, tools and techniques in terrain building. During the course, they will build their own terrain featuring a building of their choice (from three different designs). The club's library was represented with a huge number of various books that could be borrowed as well as two books that the club released in 2016 and 2017. Two different Miniature Workshops were announced. One will deal with making bases for dioramas and will feature a quick intro into electronics and the other will be based around painting a 1/16 FeR Miniatures bust: Einar Eriksson, Norse Prince.

The opening of the exhibition took place on February 22nd with many of the club's members and friends showing up.

During one of the weekends of the exhibition, the club organised a Miniature Painting Workshop. The workshop was based around army batch painting and was aimed mostly at wargamers and/or beginner painters. The attendees painted three minis per day. On Saturday they painted three Lord of the Rings miniatures based on a single, unit filler, base. The second day of the workshop saw the painting of three Cultist miniatures each based on a pre-built base.

FPMPRODU

Recently, movies and games have influenced the producers of the hobby, and more and more figures and busts are coming out based on popular media characters. Nutsplanet has a lot of characters based around these shows and the Barbarian bust is derived from one of the most well-known barbarians – Red Sonja. It might not say on the box, but the box art gives it away. Normski sees if the bust can live up to the legend.

Barbarian

Price: $40.00-£29.69

Scale: 1/12th

www.nutsplanet.com

Neko Galaxy, although relatively new to the block, has quickly established itself as a company releasing high quality stylish miniature busts. The driving force behind the company, Piotr Czajka, seems to have the ability to create busts that encourage artists to produce some of their most stunning works. A visit to the Neko Facebook page would provide you all the evidence you need to confirm this, but does their latest release live up to the hype? Terry Cowell finds out.

Lydia

Price: 54€

Scale: 1/10th

nekogalaxyminiatures.com

From time to time, we see miniatures that catch our eye and we say 'oh-I like that'. Dr Hannibal Cain was one of those miniatures for Normski. With the emergence of cyber-punk and post apoc genres, the miniature world has seen the rise of all kinds of crazy themed pieces from not-so-caring nurses to gas masked fiends. They are coming from all manner of producers, but no others do it quite as well as Savage Forged Miniatures.

Dr Hannibal Cain

Price: €16.50

Scale: 1/35th

www.savageforgedminis.com

REVIEW EDITOR
DAVIDE RAINONE

CTREVIEWS

Michael Kontraros has been flying high again, most recently with his latest in a long line of top collaborative wins with his fantastic piece Apocalypse at the Crystal Brush 2018. However, he never forgets his small releases and with this one, the Zombie Queen, it also signifies the end of a line. Luke Wilson looks closer.

Zombie Queen

Price: £33/€39/$40

Scale: 1/35th

www.mkontraros.com

Review by Shane Rozzell. I have been asked to review a couple of new products from those nice people at airbrushes.com. This second of them is the new SharpenAir (TM) airbrush needle repair system. I, like probably many of you, saw the advert for it on social media. I thought it'd be interesting to see the result as I know how temperamental needles can be and they're precision made, so I doubted it would be as good as they claimed.

SharpenAir ™

Price: £49

Scale: N.A.

airbrushes.com

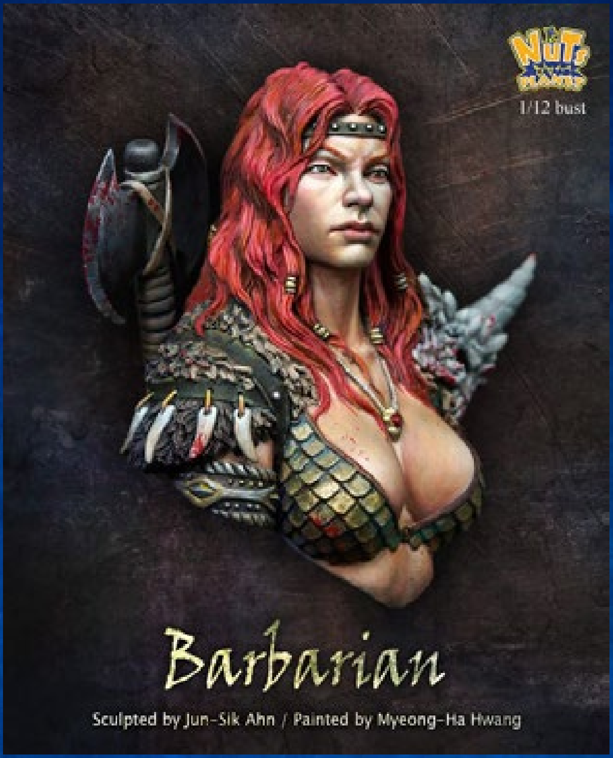
In the world of miniature painting we have come to associate the FeR Miniature range with some of the best miniatures and busts on the market. Fernando Ruiz has released several pieces recently and here Normski takes a look at the Knight of Cardona, 1325 Sculpted by Oriol Quin for the Clash of Cultures range.

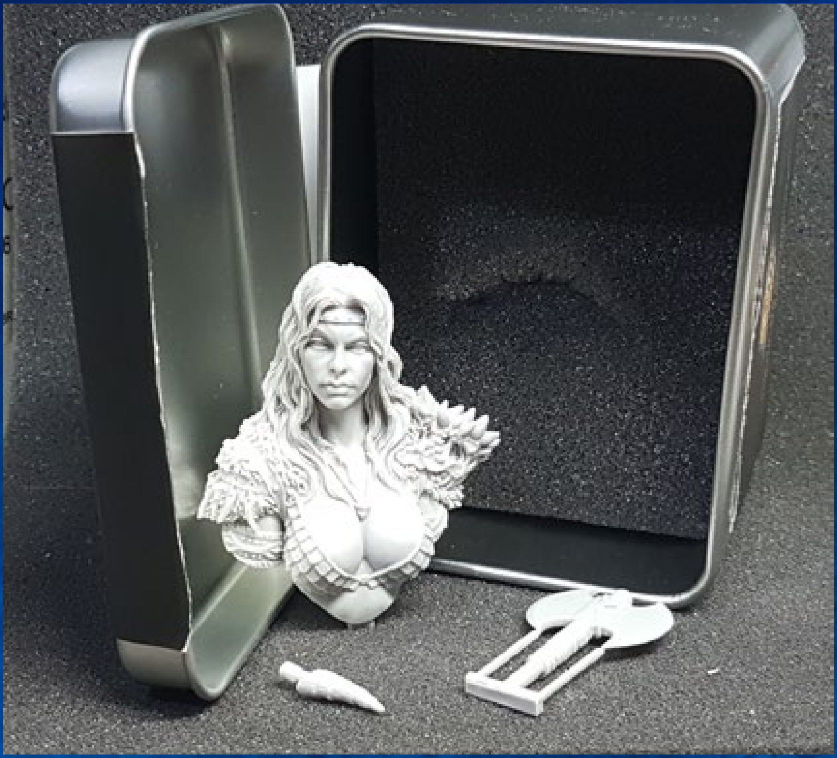
Knight of Cardona

Price: €40

Scale: 1/12th

ferminiatures.com





Nutsplanet's Barbarian

When I first saw this bust, I was not keen on it and it was never going to be on my list of pieces to buy. When the offer for the review came up, I decided to do it because I thought it was an ideal reason to look at the bust closely to see if my initial reaction would be justified or not.

When it arrived, I decided to let it sit on my bench for a few days, so it was in my eye line while I painted. I would pick it up from time to time and look at the detail. The more I looked, the more I noticed something didn't look quite right to me. The issue is the position of the upper arms, they are set back behind the breasts and tucked in under the shoulder details which gives the illusion that her body is really narrow, and we cannot see the deltoid muscles that would shape her torso. Her shoulders are too narrow; she needs a little height in the shoulders as they look like they are drooping, and her actual shoulder muscles are not formed enough for someone who swings an axe. For me this bust is aesthetically wrong and no matter how much I look at it, I can't see it any other way.

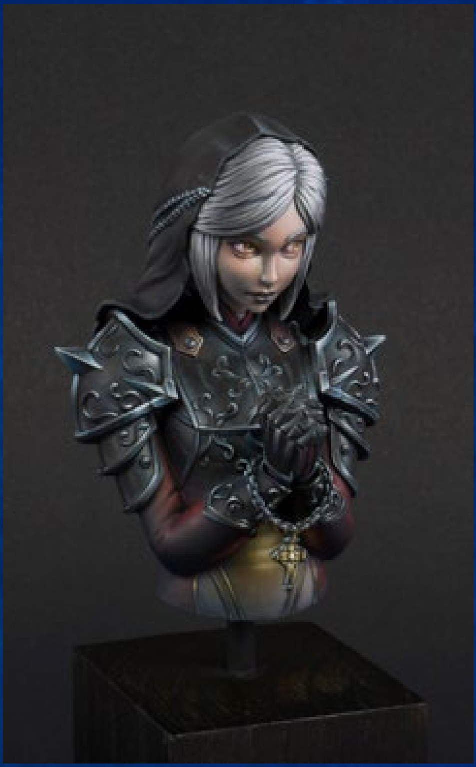
The quality of the bust, however is a different matter. It is your typical highly detailed Nutsplanet bust. If I didn't know any better, I would say it was hand sculpted, but the advances in digital sculpting are amazing. The texture of the smooth surfaces is finely textured – not smooth like hand finished pieces, which is probably the only give away.

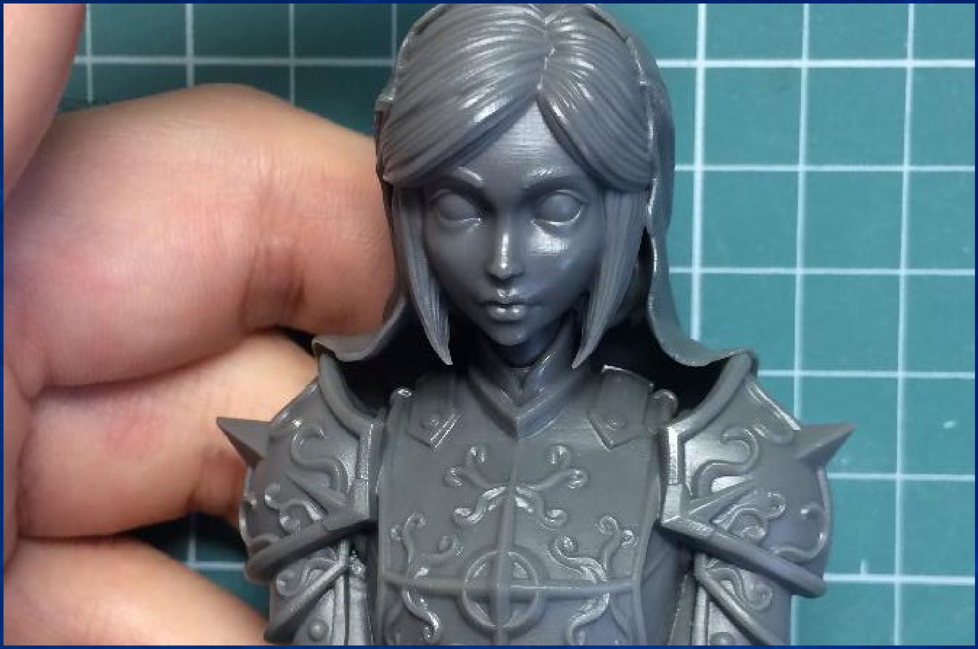
I know this bust is a female sculpt, but I think the size of the axe is way too small – it's almost as if it has been done small just because it is for a woman. Bigger blades would have looked much better.

As mentioned above, she has a masculine look and her wide jaw is suited to the barbarian theme. Her face, although not classically beautiful, is still feminine and does have a resemblance to the actress Chloe Grace Moretz which is a good thing.

Conclusion

Aside from the aesthetics, the quality of the piece is really nice and I'm sure it will sell many copies, but to me it still doesn't sit right and could do with a few tweaks here and there. At $40 direct from Nutsplanet it is not cheap for a 1/12th scale bust, but it is definitely not the most expensive bust out there. Personally, I would not collect this bust and I am a big collector of Barbarian pieces, but with the quality that Nutsplanet put into it, I can see it being a popular model from their range.





Neko Galaxy's Lydia

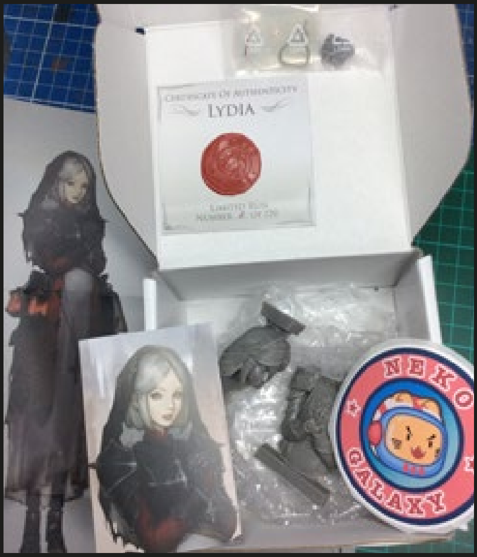
When you ask for 54 Euros for a 1/10 scale bust you need to ensure that you are offering a product that makes the customer feel like they are receiving a collectors' package, even when the intention is to paint it.

I am very pleased to say I feel they [Neko], deliver. The bust arrives securely packaged and the box has a sleeve showing the beautiful illustration created by Daria 'Kittew' Leonova. Inside, the bust has four components--hands, cross, head and torso. The smaller components are in bags and the larger bust and head are individually wrapped in bubble wrap.

You will also find some welcome extras. A short biography on Lydia with an expanded illustration of the art work by Daria, an art card with the details of all those collaborating on her creation, a Neko seal of authenticity and a couple of Neko stickers for your painting case.

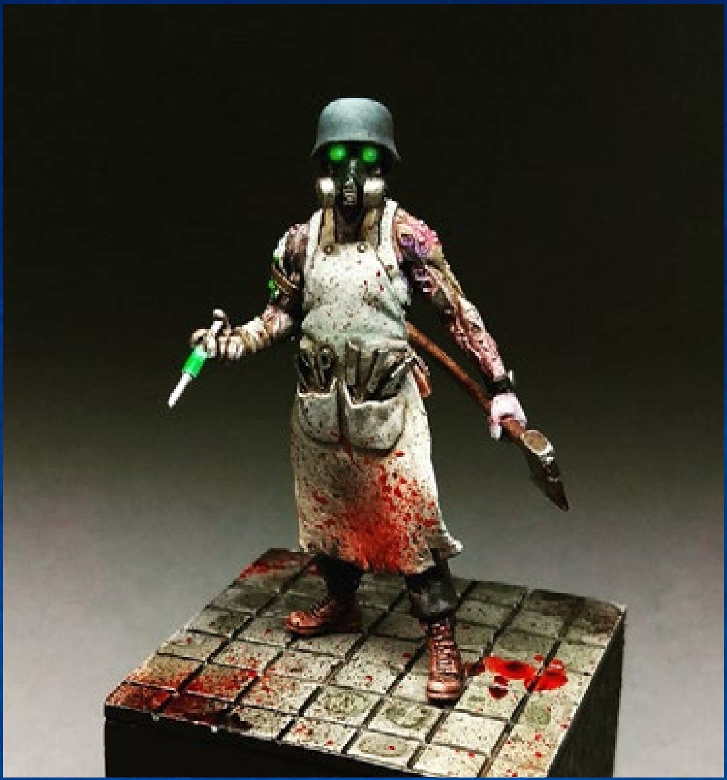
I really like the back-story, but I will likely go with my own narrative. I like to think she has already been in battle and comes to pray for forgiveness for the carnage she has left in her wake.

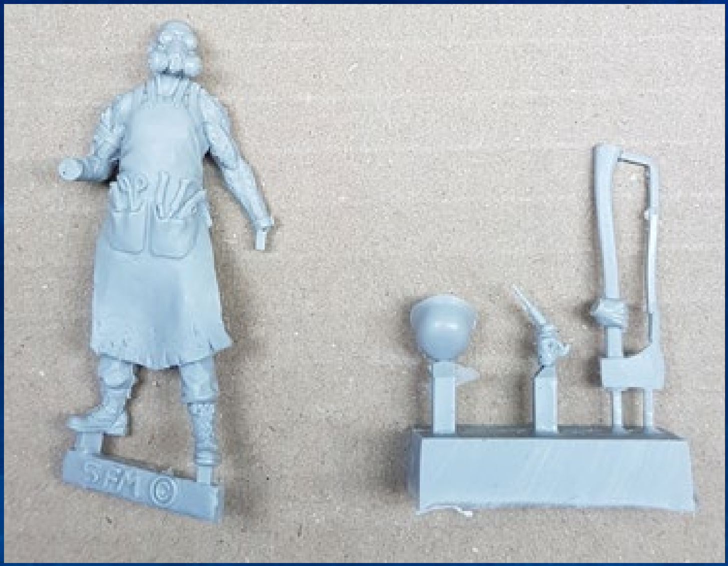
The bust has an anime feel to it with larger than life eyes and rounded cheeks. The details are sharp, and the separate head means that nothing will be obscured to the artist's brush. The head is attached to a sprue which will need careful removal and a little sanding, but nothing in excess of what is expected with most miniatures.



Conclusion

Something I should point out is that Lydia is already sold out. She literally sold out overnight and was completely gone within a week of release. She was limited to 120 units, so if you don't already own her then it's unlikely you will get a copy. The point of this review is to tell you to go and like their Facebook page and get ready for the next release. They have future collaborations planned and based on my experience with Lydia, I am anticipating another memorable fast seller.





Savage Forged Minis' Dr. Hannibal Cain

Here, we are taking a look at the 1/35th scale post-apocalyptic range called Savage Days. I have followed Savage Forged Minis for a while now and Dennis Zarnowski has sculpted some very nice pieces from busts right down to 1/72nd scale minis.

Dr. Hannibal Cain is the most recent piece from this range and when I first saw it I was hooked. This model reminded me so much of the ReichDoktor from the Mauser Earth range by Wonderland Project Miniatures [originally SmartMax].

Dr. Hannibal Cain has his German style helmet firmly in place like he is operating in the field. He has what looks like a butcher's apron on with various tools in the pockets and combat pants and boots on, so this doctor is definitely in the thick of the action somewhere in a violent post-apoc war zone.

Dr. Hannibal Cain is gnarly; now I don't mean gnarly like a weird skater kid, I mean he is full of blisters and open sores, like he has been exposed to a lot of radiation. This begs the question is he fit enough to operate? I'm sure no one cares, because if he has hold of you, you are not getting treated well... also he has a huge syringe and an axe, whoever he is treating is in for a bit of a bumpy ride.

The miniature is cast in high quality grey resin as is all of the Savage Forged range. The cast quality is great. It had some flash around the apron edges and feet, but nothing that would cause an issue. There was only one mould line and it was on the helmet, but it buffed out within a few minutes.

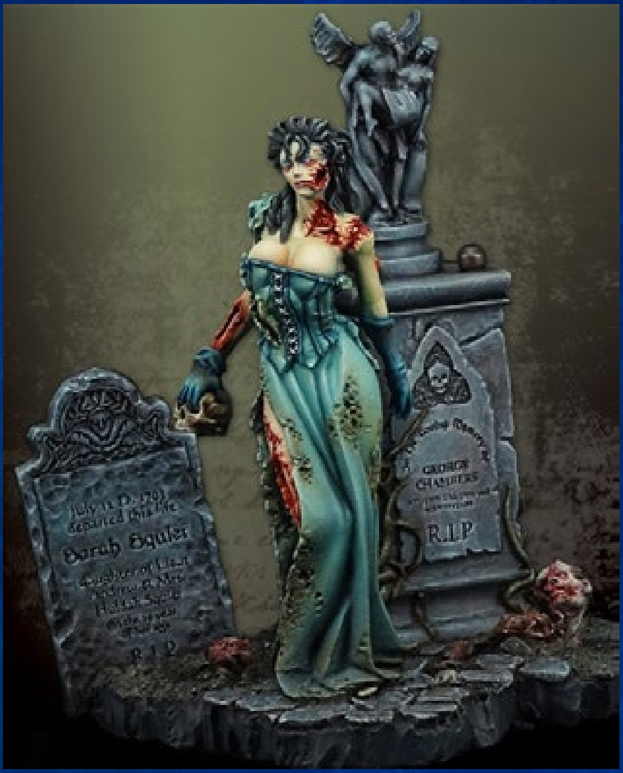
Dr. Hannibal Cain stands at 48mm to the eyes and a fraction over 50mm to the top of the helmet. The mini comes in four pieces – the torso, two hands and the helmet. Also, in the box, there is an inlay card and sticker. Who doesn't like stickers...

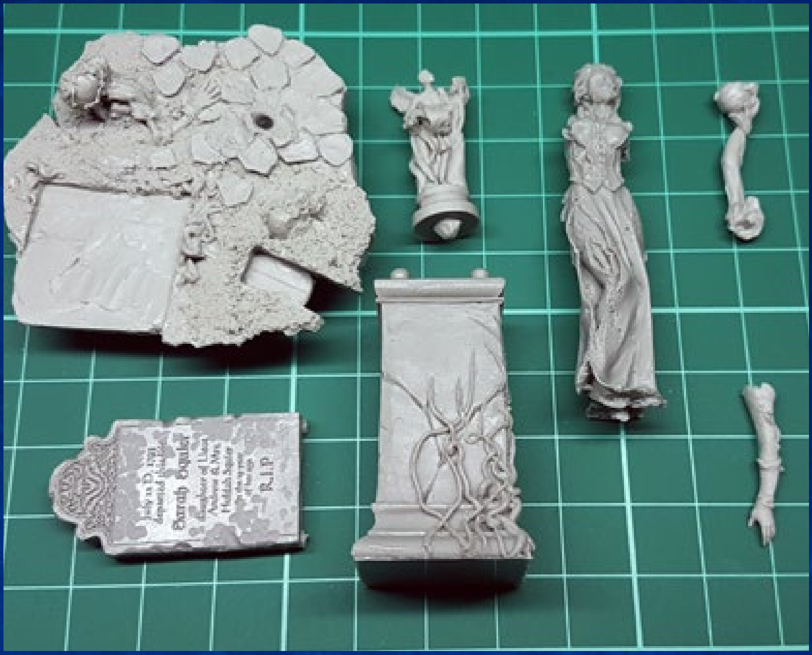
Keeping the pieces separate is a nice touch, as it will allow painting of the face and gas mask free of obstruction.

Dennis has sculpted this miniature supremely well; the belt buckle is so small, yet so crisp it baffles me how he does this. The tools in the pockets are so nicely done, especially the grips on the pliers and the forceps/scissors. There are rivets and studs on the clothing and they are tiny. I am totally blown away by sculptors who can do this level of detail at such small scales.

Conclusion

I was not let down by the Dr. Hannibal Cain miniature and I'm happy my initial reaction was upheld by the quality of the piece as there were no major quality issues. I would also like to mention the detail of this miniature is top level. If you like post-apocalyptic miniatures, I suggest you visit the Savage Forged Miniatures website and take a look at all his ranges as Dennis has many different types and scales from 1/72 post-apoc right up to 75mm miniatures and busts. I am sure you will not be disappointed.





MK Collectables' Zombie Queen

It's no secret I have been a fan of Michael's stuff for many years now and my very first purchase of his, in the very beginning, was the Werewolf Queen. In time, I've collected all of the queens, so it's only fitting (and with a little sadness), that I should review his latest and last in the line, the Zombie Queen.

The Queen comes in a total of seven pieces. They are split – three pieces for the Queen and four pieces for the scenery that comes in the box. This basically makes a whole scene in a box and if, like me, you struggle with bases, it is very welcome.

Let's look at the scenery elements first. You have a pedestal base with another zombie emerging from the ground and place holders for the gravestone and a small cenotaph. For the top of the cenotaph there is a head piece of what looks like an angel carrying a lady. This piece in particular is fantastic. The quality of both Michael's sculpting and Yaiannia's casting are evident here. In particular, I was really impressed with the detail of her tiny feet. They are so delicate, but all the detail is there; kudos to both for that. The only thing to prep this piece I would have to do is slightly trim a bit off of the bottom of where the gravestone slips in, so it was a snug fit, and that's it!

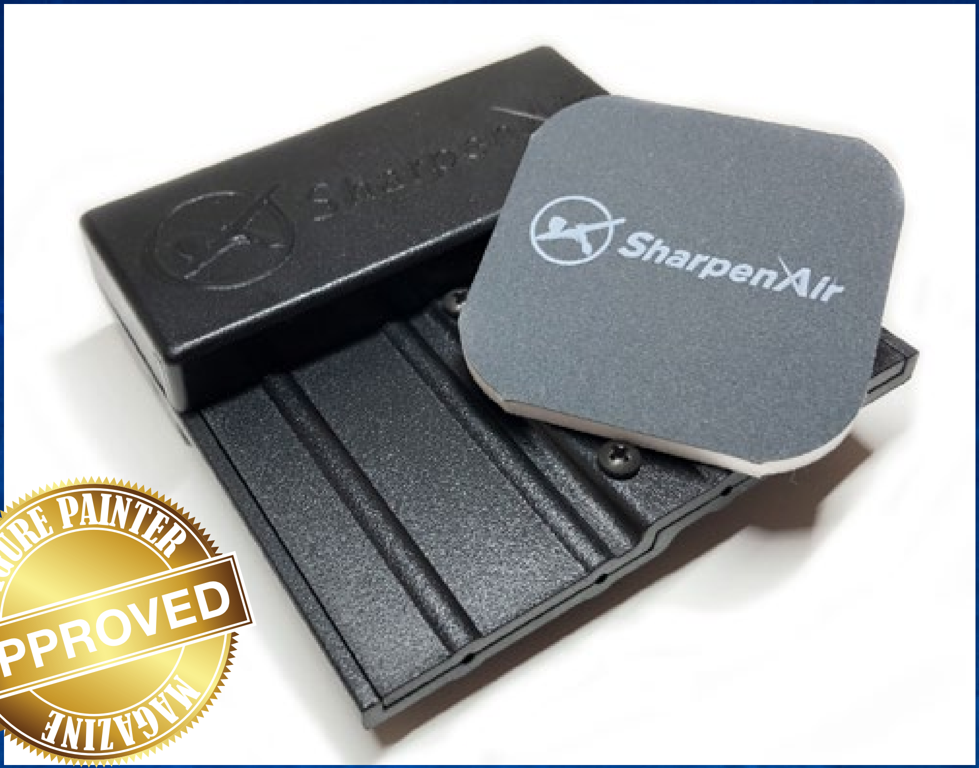
MICHAEL KONTRAROS
collectibles

Both the gravestone and cenotaph have some great detail on them in the form of engraving. These have been done by laser and are perfect. I asked Michael if the names on the stones are any relevance to anyone. He said no one in particular, but they are the names on real graves he had seen.

The Queen is suitably ghastly and tatty. This, of course, is intentional for what she is. I really like the decay on her face exposing her jaw and further down her leg exposing her femur. The same can be said for her arms, with both the humerus and radius exposed, while in her hand she is holding a skull. Again, like the scenery elements there was just one piece of prep needed before painting, and that is a small mould line down the back of her arms.

Conclusion

For the price this is an excellent kit considering it's a whole ready-made scene that only requires you to paint and put your own personal touch on it to complete a nice project. I think this is a fitting end to the series, and Michael ends it on a high.



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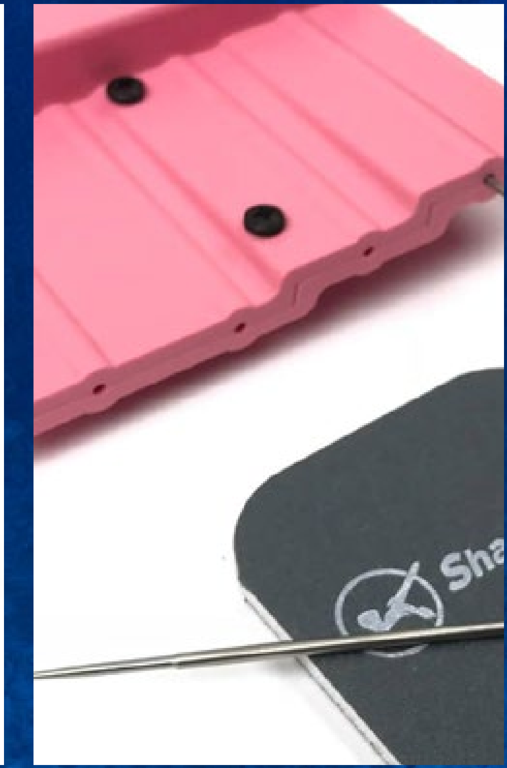


SharpenAir ™

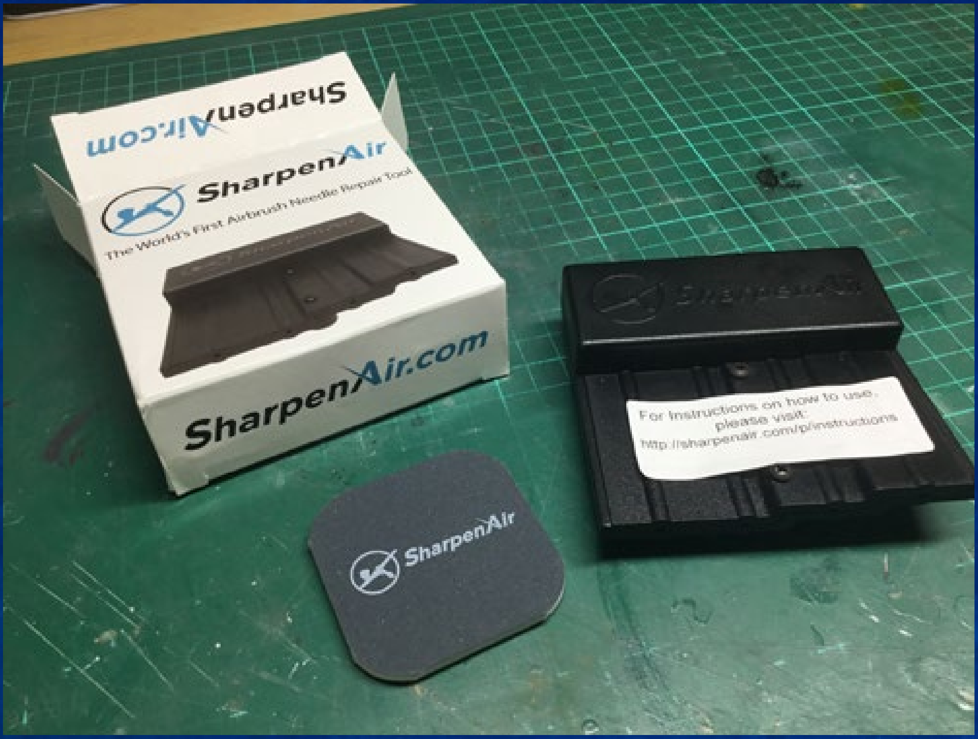
I originally saw this on social media, then like all things on social media it soon disappeared from my wall and went out of my mind when the next new shiny appeared.

Fast forward a couple of months and I received a package from airbrushes.com and this was included, so it sparked my interest once again, but I had a problem — no bent needles to fix!

I had no option but to bend a perfectly good needle. This didn't sit right with me at all, but eventually I had to bite the bullet. Thankfully I had an old airbrush packed away that I no longer use, so I rummaged it out to grab the needle. After a few minutes of pressing the tip into my cutting mat I had totally ruined it, so much so, that if this had happened while in the airbrush it would have certainly split the nozzle and required a full breakdown to remove it from the front of the airbrush.

Opening the small box, I was confronted with the SharpenAir product itself and a small 3000 grit sanding pad. The design of the SharpenAir is a compact hard plastic unit with three screws on the top. As you can see in the image, there is a sticker on it giving a web address where I can see how this thing works. While downloading the instructions and printing them off, I was still pretty sceptical and thought I'd be in for at least one hour of work to get the needle where I could use it again, so I was surprised that the process explained would only take a few minutes. According to the instructions, all I had to do was push the needle into a small hole in the front of the unit, give it a few twists, then move onto the next hole, moving right to left; another few twists and repeat 2 more times in the two remaining holes.

SharpenAir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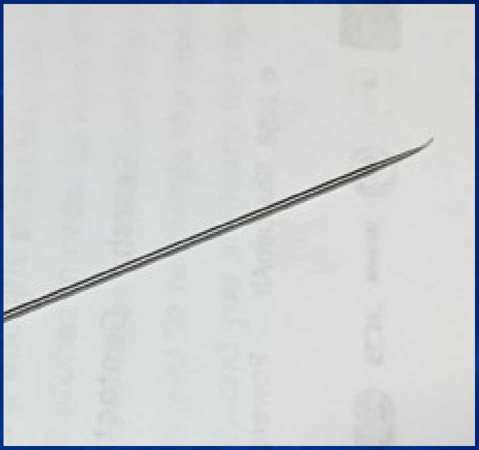


The instructions did say 15 complete turns, but step one took me 20 turns before I was happy. Step two was 15 turns, as were steps three and four. After finishing I was very pleasantly surprised with the result. The whole process took less than 2 minutes; in fact, I had spent more time bending the needle! I did decide to polish it a bit more using the sanding pad supplied to get some of the small scratches out that can cause paint to dry on the tip of the nozzle and hamper your airbrushing, but I was very impressed with the end result.

So, is the SharpenAir value for money? It costs £49 which is, at first glance, pretty steep! For most airbrushes a new needle costs around £10 depending on the model and brand of airbrush, but SharpenAir claims that you can fix a needle up to eight times, so the math easily shows it's really is worth considering. Replacement sharpening stones cost around £12 and branded sanding pads are priced at £7.33, but any 3000grit sanding pad will do, so the unit definitely has longevity. If you're like me, who runs 3 more expensive airbrushes - repairing each needle once saves me the cost of the SharpenAir unit.

Step One

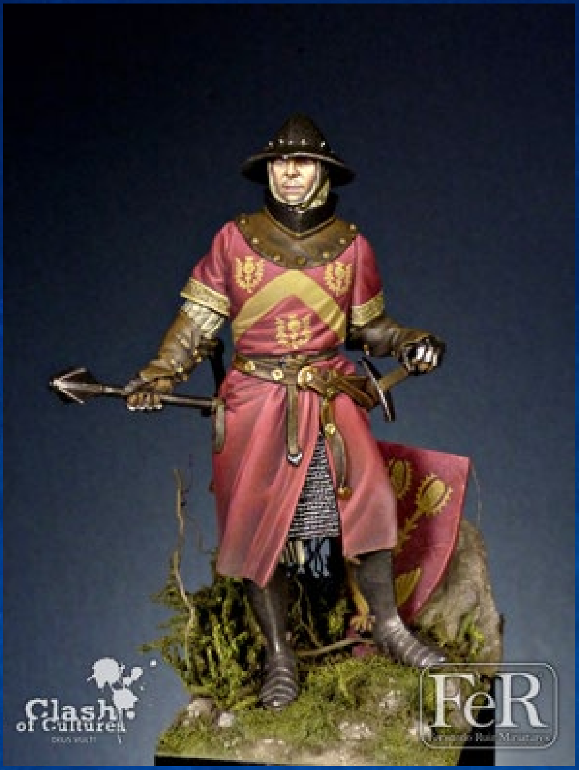
Step Two

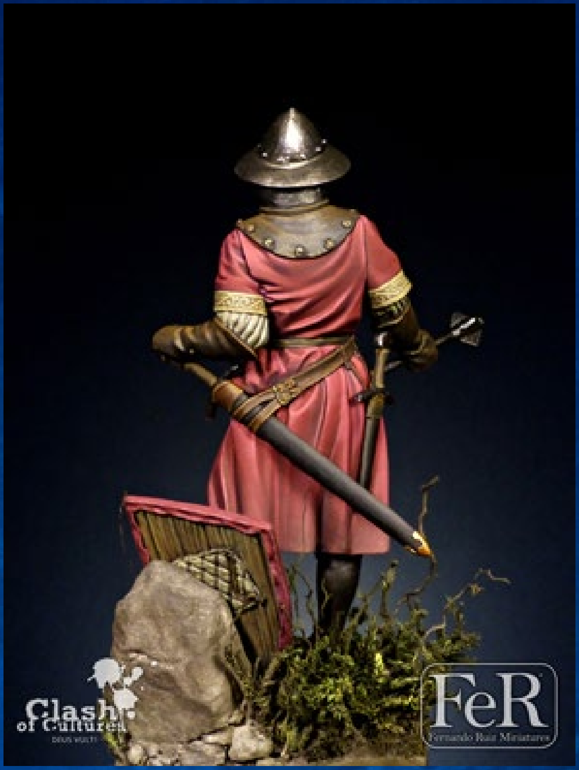
Step Three

Step Four

Conclusion

As I have said above, I'm really pleased with the result and for the airbrushes I use it's a cost effective solution. Also, there is nothing worse than getting into a project then having to stop and wait a couple of days for a replacement needle to arrive. For newbies a bent needle, which is easy to do when you're unsure of your new airbrush, could put you off using it forever, so from now on when I speak to people just getting into airbrushing I will always recommend this product.





FeR Miniatures' Knight of Cardona, 1325

I always make it my mission to find a fault – even the smallest of mould lines. If the mould lines are non-existent, it is the mark of a great cast and this cast was no exception. The only marks I could see were on the shoulder armour and down the sleeve of the tunic, but this was already removed and will require a mere buffing to smooth off. How many miniature manufacturers would prep a mini for you? There was a mould tab, but it was inside the collar of the armour; this was another clever move from the caster, a few seconds and it was gone, buffed and ready for undercoat.

The armour on the legs is nicely shaped with a nice ridge running the length of each shin guard. There are cut outs for the weapons, so they will sit nicely and realistically against the material of the tunic.

The head is wrapped in a hood and has a helmet which is sculpted to echo the shoulder armour. There were only two very small issues with the head. There is a small mould line to the rear underneath the helmet which when buffed out will not be seen and there is a small mould tab on the back of the helmet, which will only take minutes to remove and buff.

Next are the arms. This was a very quick inspection as they were flawless, sculpted with leather cuffs and nice buckle details. In the right hand, the figure grips a mace. I need to draw attention to a small but very cool detail regarding the hilt of the mace. There is a tab on the end which fits into a socket on the leg which when combined with the socket on the arm both will make the fixing and gluing on that are very secure and this will reduce the need for pinning; another lovely touch from Oriol. The left arm is also secured at 3 points of contact – the elbow, the hand and the sword can all be glued together.

The shield is plain on the front which allows for freehand or weathering or even both. The rear is wood grained with a pad and straps for the arm. This is framed in turned over material which shows the front side is covered and not just plain. The smallest pieces are the spurs that fit in the back of the heel. The holes need a little widening, so the spurs fit in securely.

When fitting the miniature to a base or a plinth you can use the supplied piece, or you can make your own base. Personally, I would use the resin earth piece and add to it on a plinth as it would make the footing more secure, but I guess this is personal choice.

Conclusion

Like in other reviews I tried my hardest to find negatives, but I couldn't find many at all. The Knight of Cardona is a great miniature and I personally can't wait to paint it. If you prefer historical miniatures, this one is worth a purchase and I look forward to seeing what comes next from FeR Miniatures.

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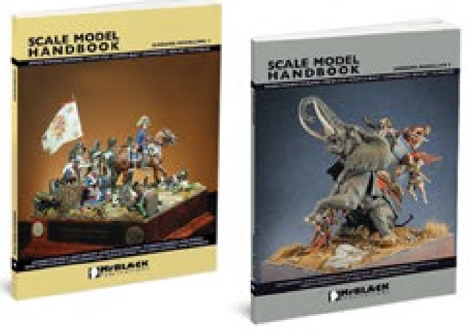

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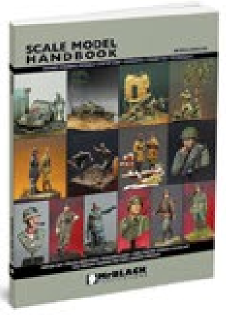

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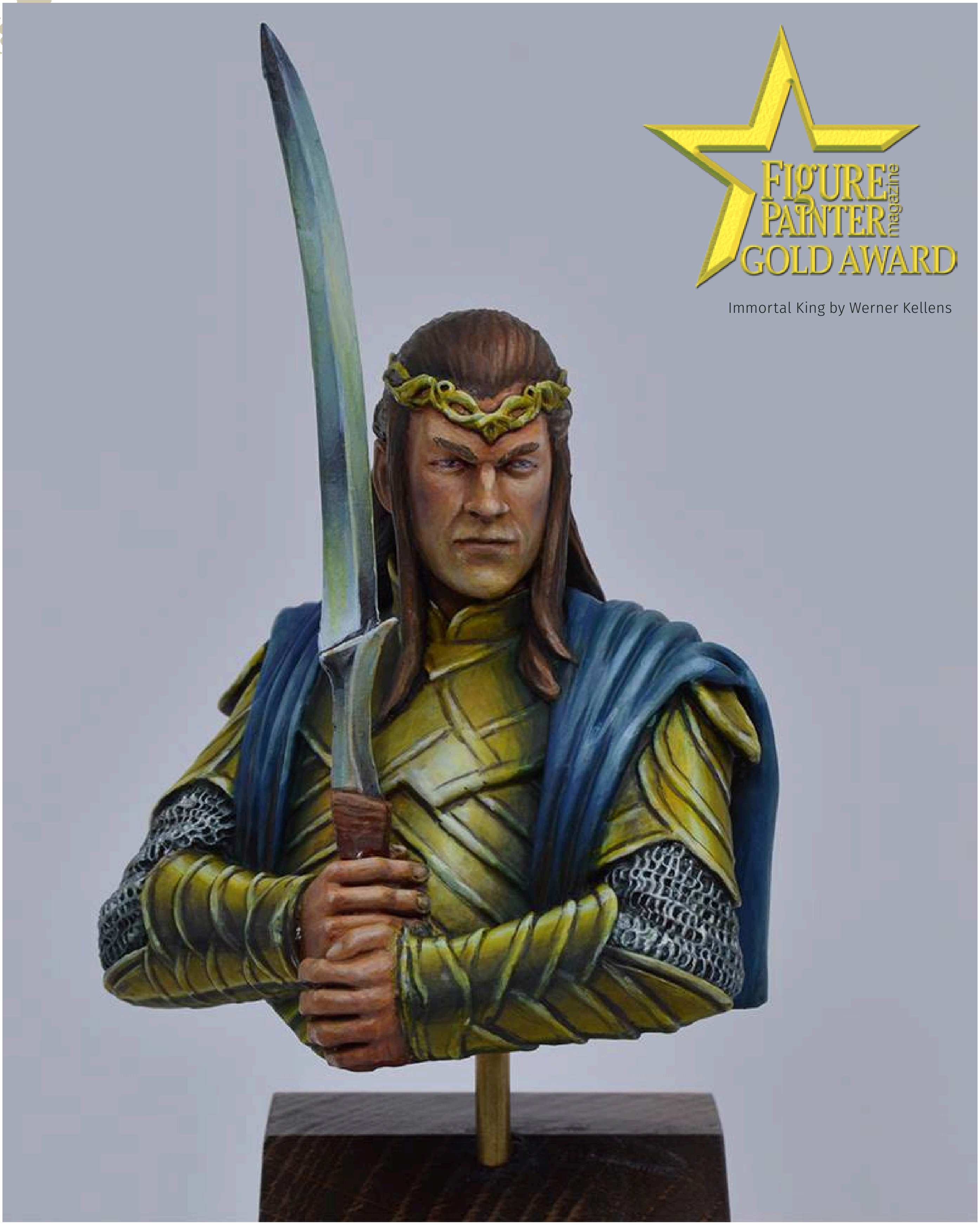

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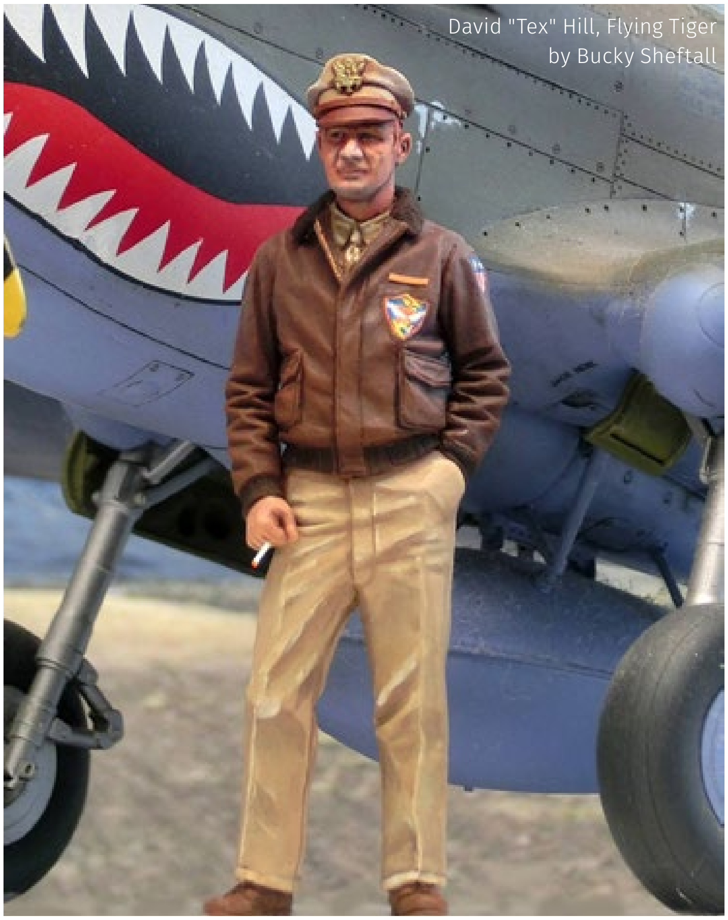

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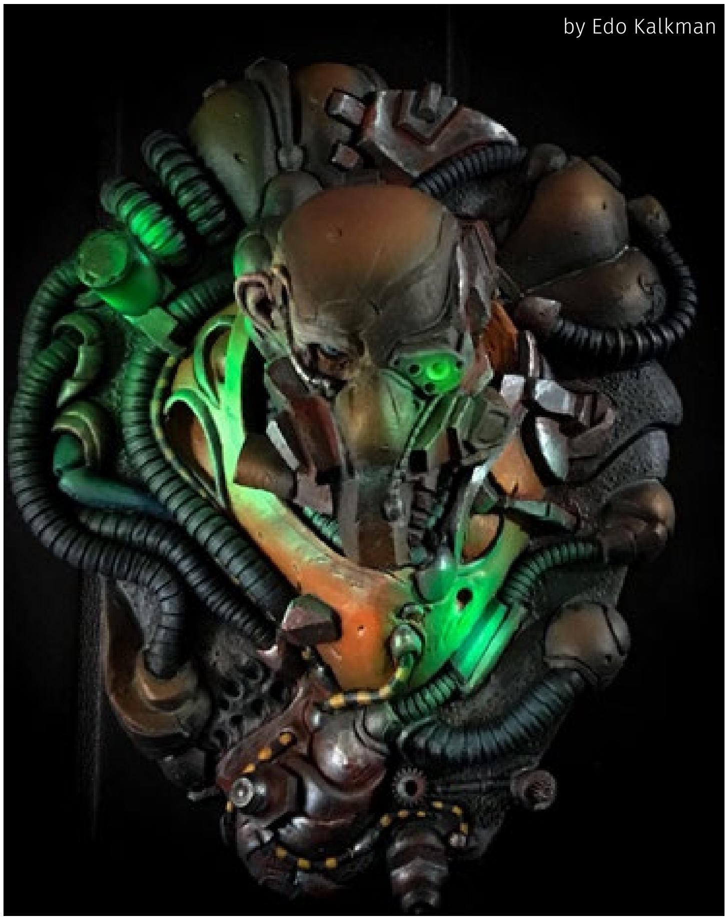

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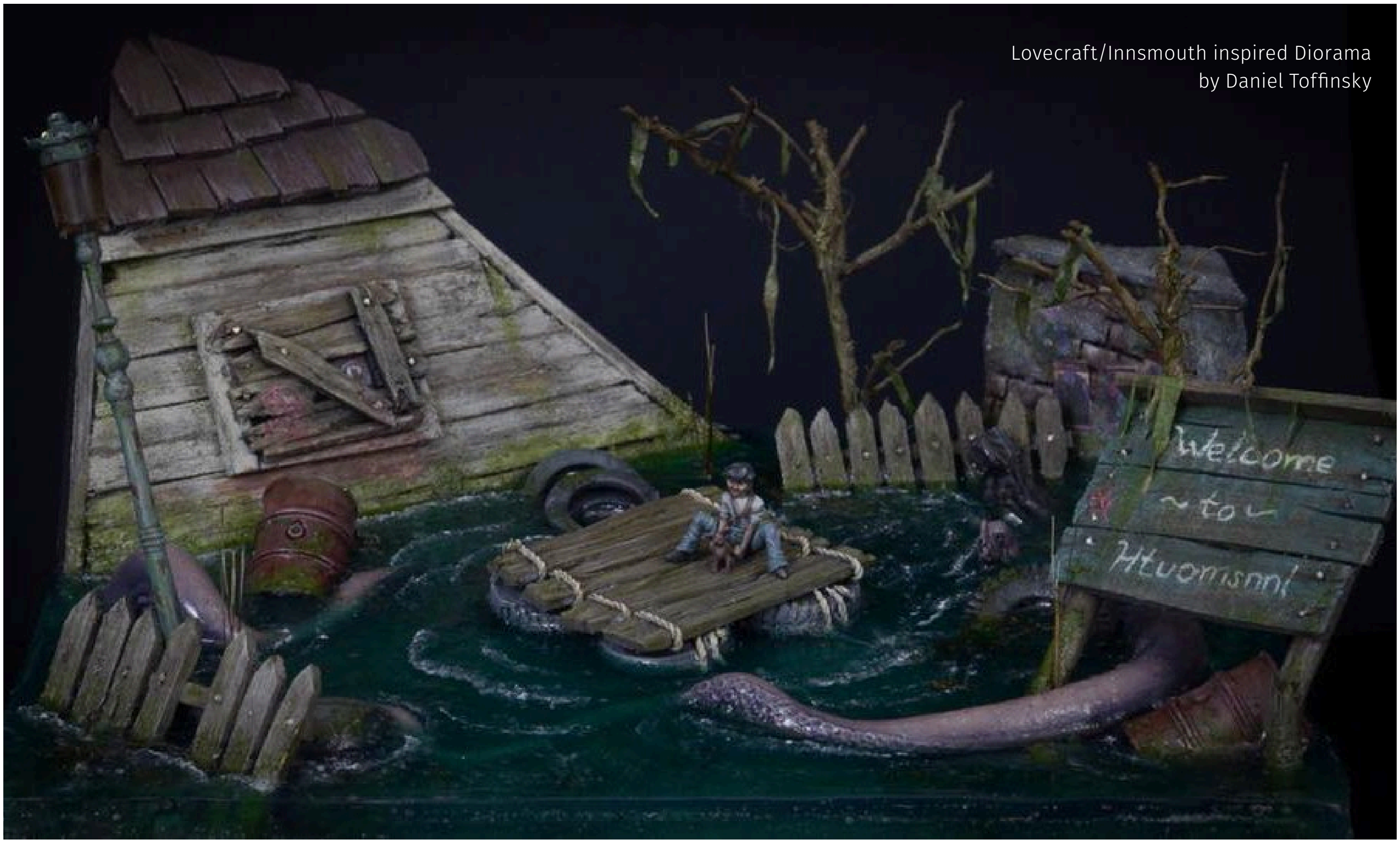

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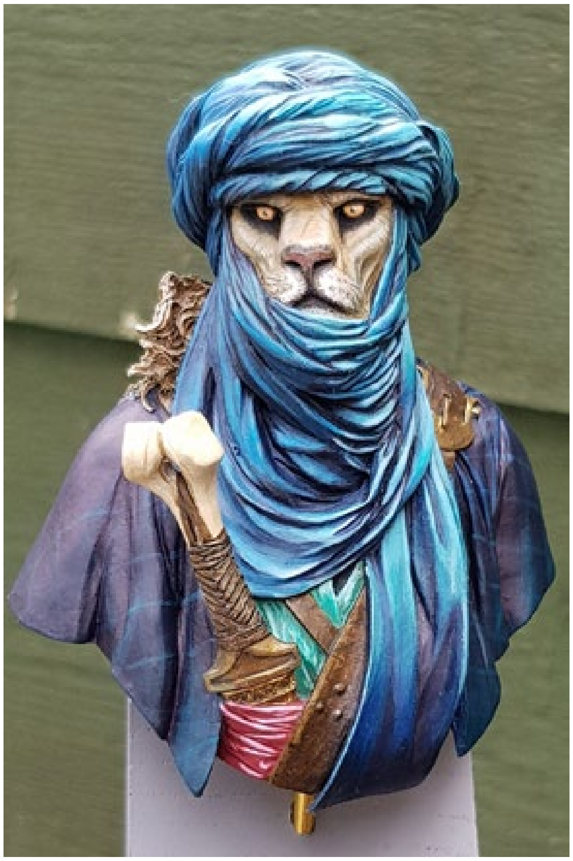

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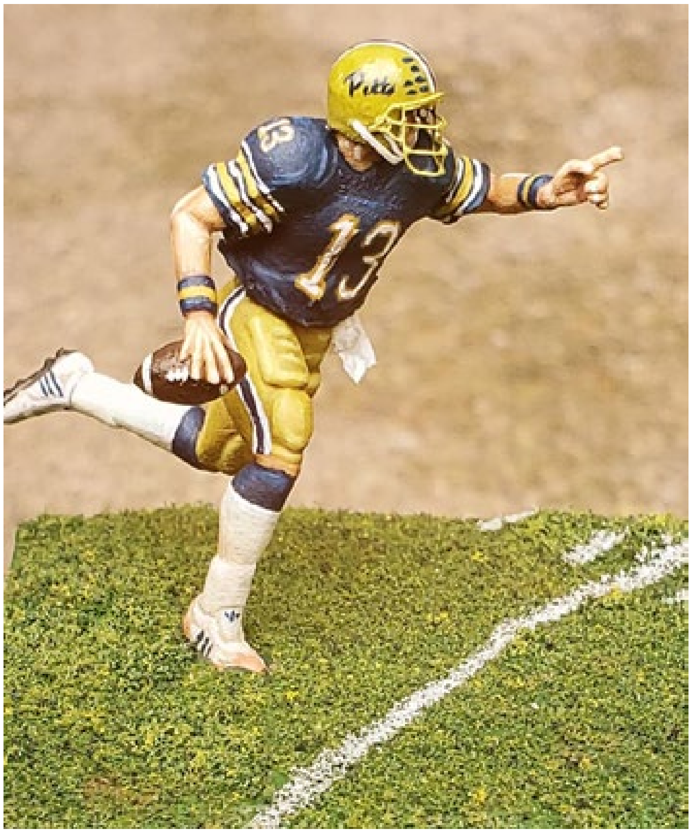

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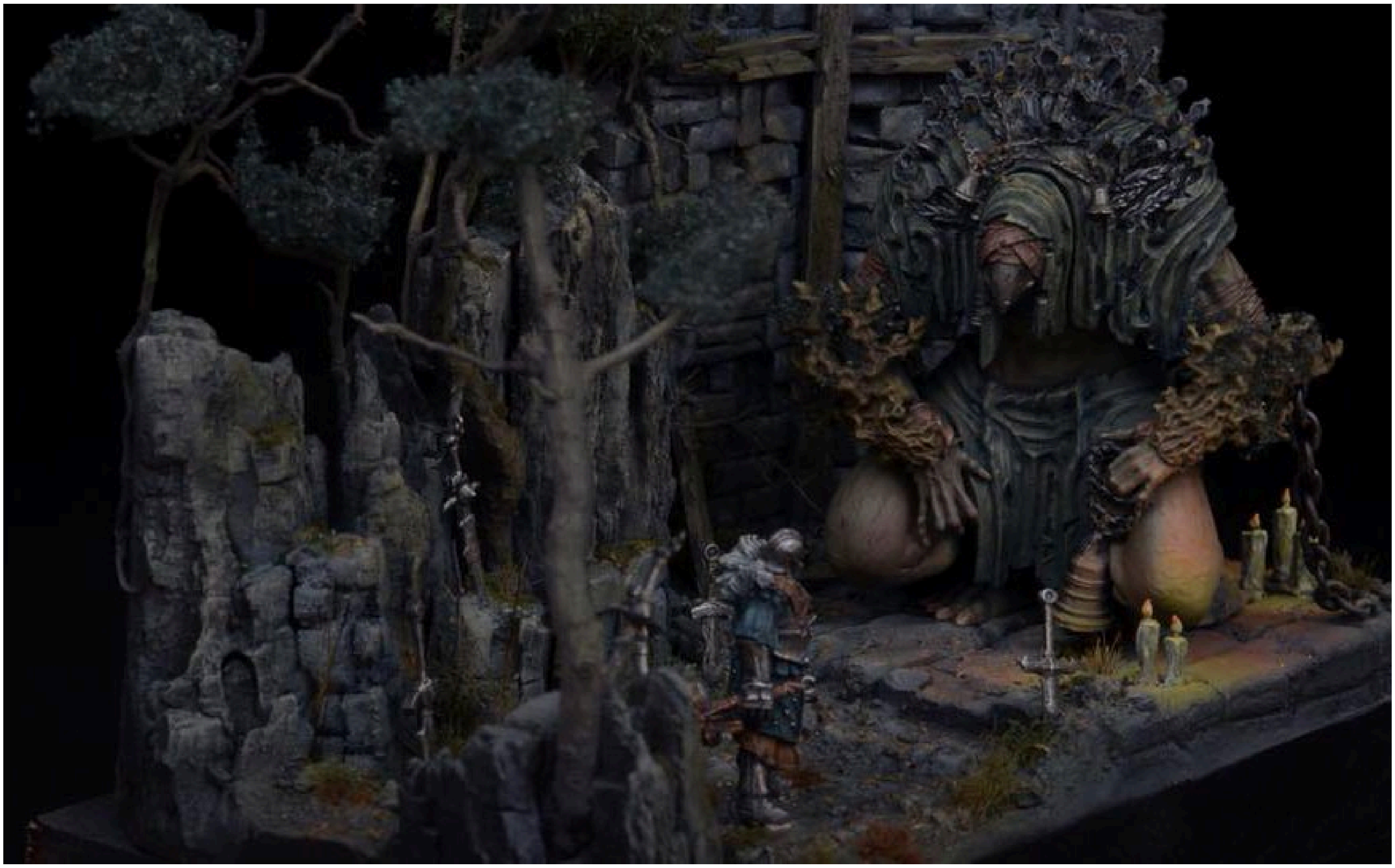

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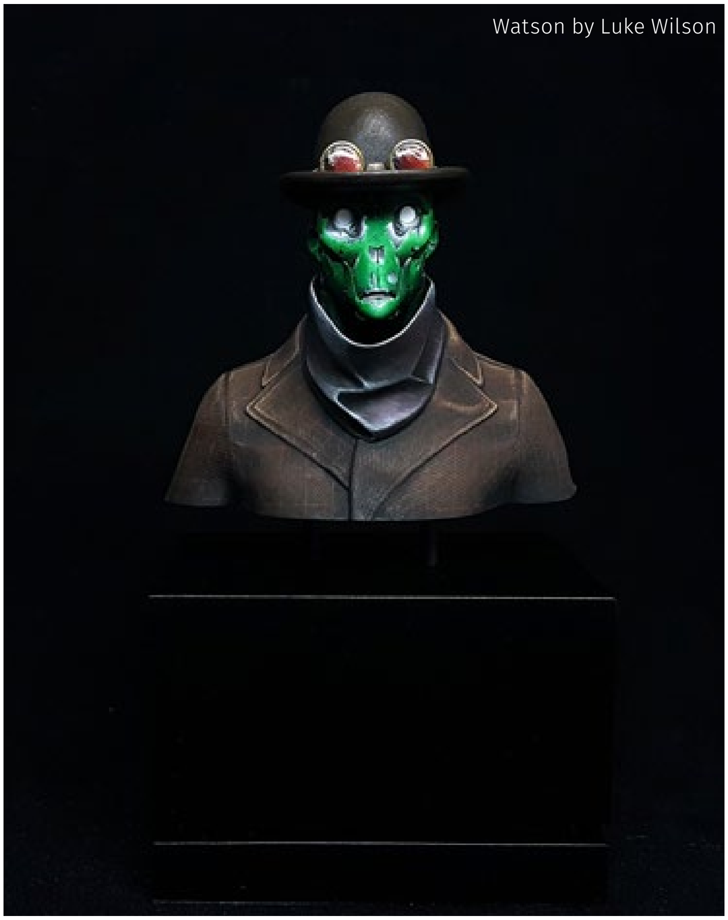
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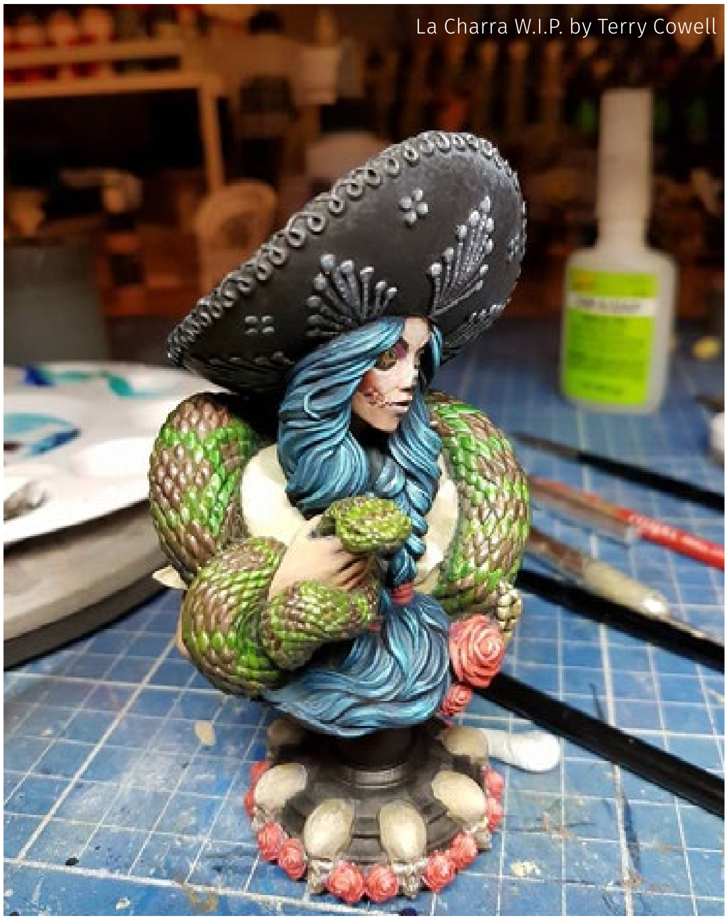
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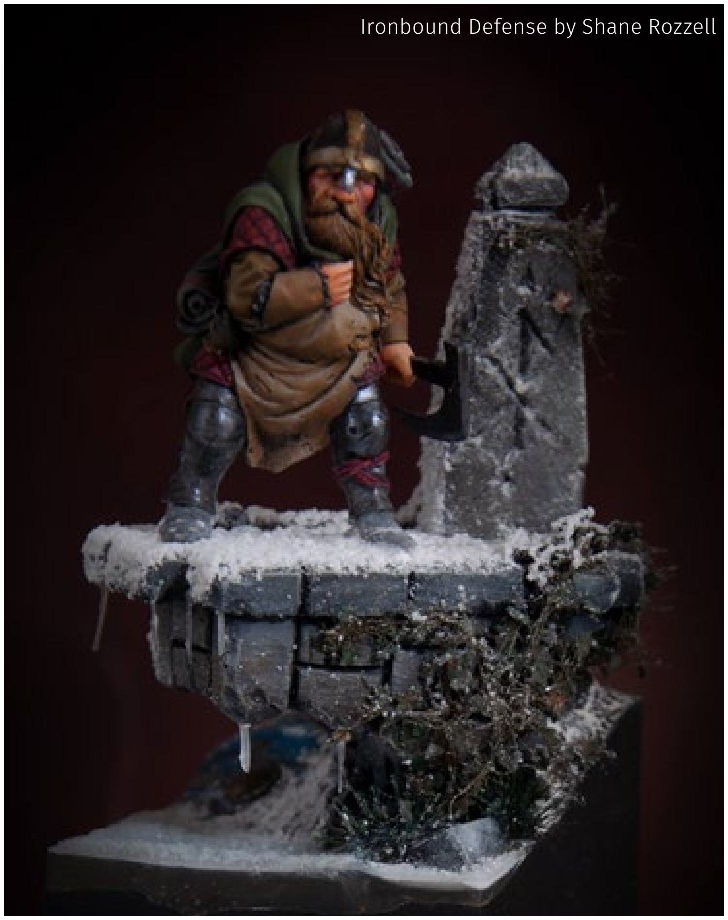
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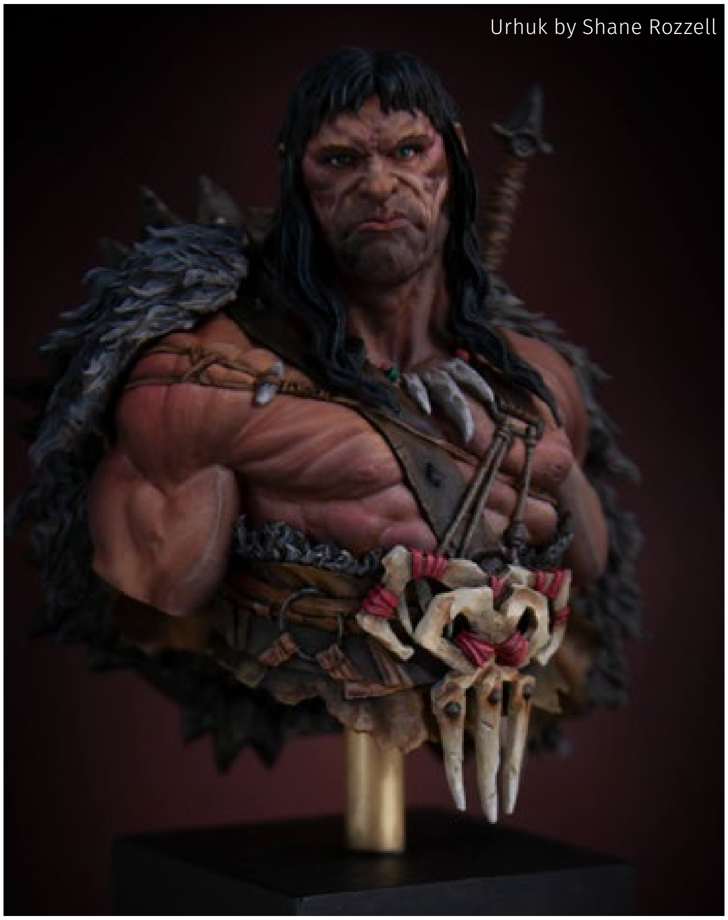
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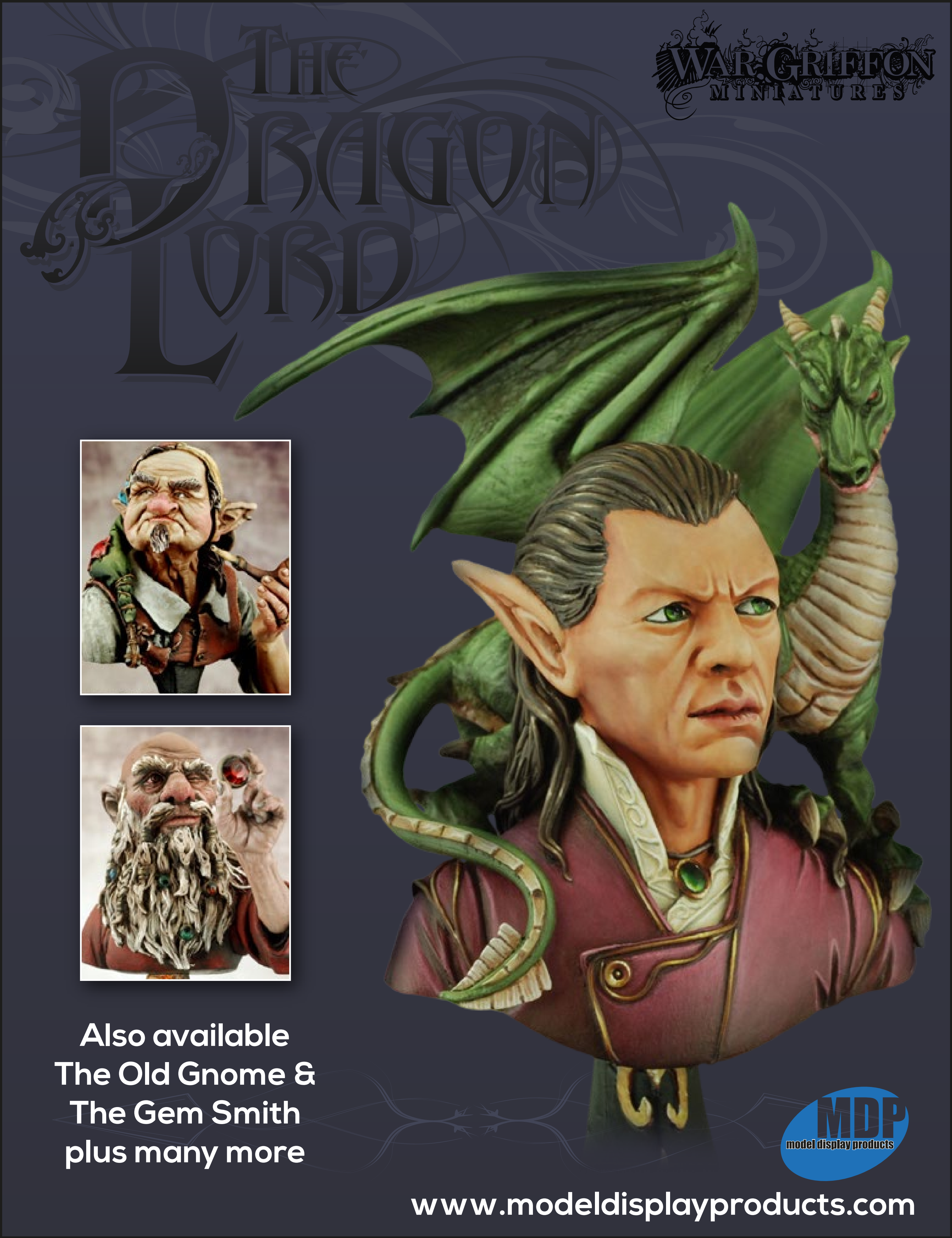

The Dragon Lord

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